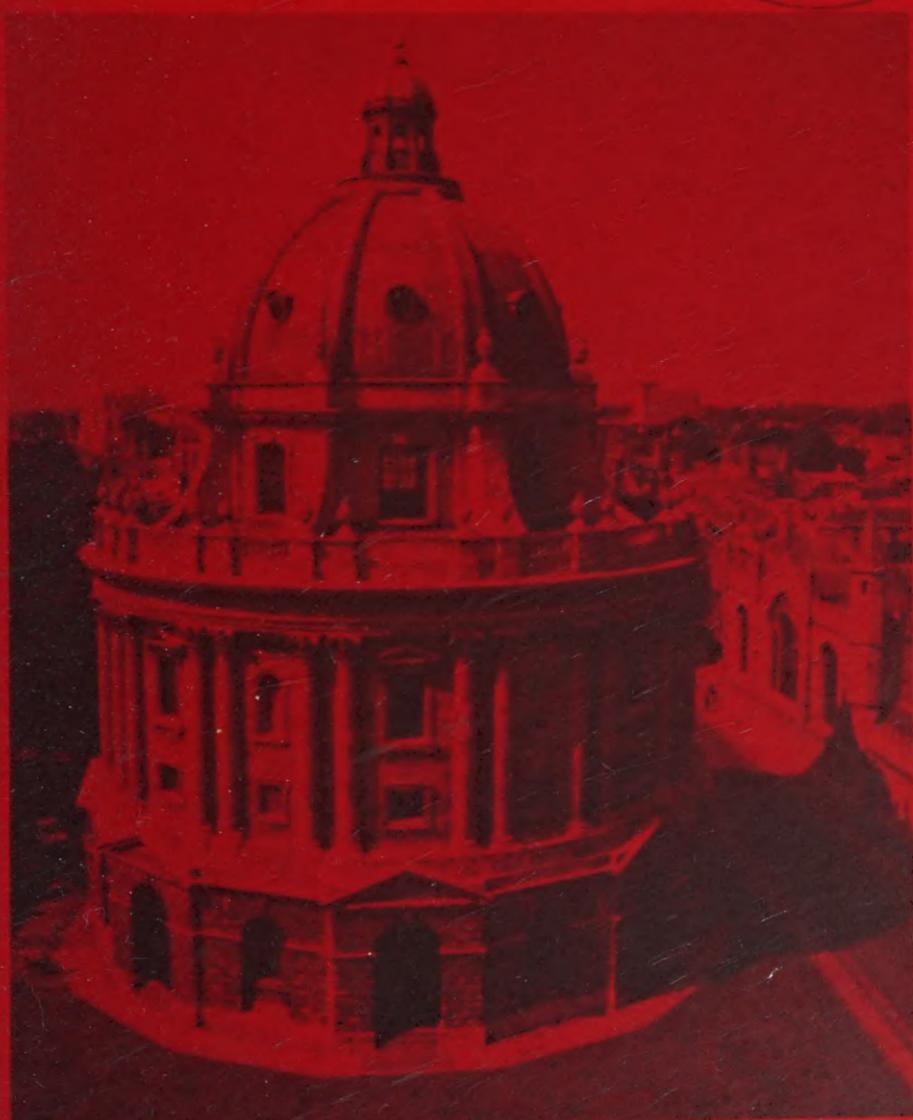


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The HYMN

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The HYMN

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ON THE COVER: Ratcliff Camera, one of Oxford's landmarks, photographed by the editor from the tower of the University Church of St. Mary. See pages 70-81.

Editor's COLUMN

After *The Hymn* had gone to press, I received information from Robin A. Leaver of Oxford concerning the program of this summer's International Hymnological Conference. Because of the historical significance of this first joint meeting of three hymn societies—the International Fellowship for Research in Hymnology (IAH), the Hymn Society of Great Britain and Ireland, and the Hymn Society of America—I am devoting this space to an elaboration of the events scheduled. The combination of the hymnic interest of Oxford (See "Oxford and Hymnody: A Tourist's Guide" in this issue.) and this conference will result in a veritable hymnological feast.

Conference theme: Sources and Influences of English Hymnody.

Dates: 24-29 August inclusive.

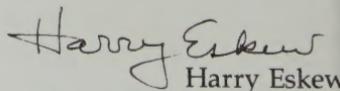
Place: St. Catherine's College, Oxford.

Cost: £112 (including lodging and meals). Reservations must be confirmed by May 15 with a deposit of £15 (in British pound sterling) to The Rev. Alan Luff, Secretary, HSGBI, 7 Little Cloister, Westminster Abbey, London SW1P 3PL, England. Group-rate air travel information is available from the HSA office.

The program will open with addresses by the presidents/chairmen of the three hymn societies: Markus Jenny (IAH), Norman Goldhawk (HSGBI), and Carlton Young (HSA). Monday will also include "A Panorama of English Hymnody," an illustrated presentation by John

Wilson. Tuesday includes "Ancient & Modern: A Continuing Saga" (Canon Cyril Taylor), "Black Hymnody" (Prof. Dr. Portia K. Maultsby), an introductory visit to the Bodleian Library hymnal exhibition, and an "Act of Praise" (conductor, Robert Gower, and commentator, Caryl Micklem). Wednesday: A guided tour of Magdalene College and "1970-1980; The Explosive Years for Hymnody in Britain" (the Rev. Eric Sharpe). Thursday: Group and plenary discussion on the conference theme, particularly on the prepared papers published in May in *IAH Bulletin G*; Choral Evensong; and a lecture recital on English cathedral music. Friday: Group and plenary discussion of the conference theme and "Worship through Dance" (The Epiphany Dancers). Saturday: IAH business meeting to which all conference members are invited.

Space does not permit listing the intriguing variety of papers prepared by hymnologists from many countries for discussion at Oxford. Conference participants will be given two recently published hymn books and two book dealers will have selections of both antiquarian and modern books for purchase. Needless to say, this Oxford conference should be the most internationally significant hymnological gathering yet in this century. I hope a good number of our readers will be in attendance.



Harry Eskew

President's

MESSAGE

The *Hymn Society* has a long standing commitment to the publication of scholarly opinion and research. At the present time this commitment is carried forth through the work of its research committee, the Dictionary of American Hymnology Project, the publication of Society Papers and articles in *The Hymn*. The society is the ONLY forum in this country with the expressed purpose of hymnic research, both textual and musical, and I commend all those who in any way contribute to the advancement of our research and opinion product.

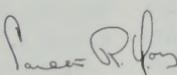
Most of our efforts in research, of necessity, deal with the not so recent past and at times we neglect the examination of today's hymnic trends and potentials. I have in mind one such potential: *The Hymnody of the Several Liberation Movements*. Here is an excerpt from that body of material:

You are the God "Campesino," the God who's human and simple,
The God who sweats by the roadside, the God whose face feels the sunshine;
Because you are poor I can speak to you like I speak to my people.
Because you're the God "Campesino," the Christ working at my side.

Processional Hymn (*Canto de Entrada*) from The Nicaraguan Campesino (simple farmer's) Mass, 1977 (*Misa Campesina Nicaraguense*) by Pablo Martínes and Carlos Mejía Godoy. Translated by George Lockwood, 1980.

This hymn and dozens like it are unique expressions of the "liberation theology" which has been the subject of research and publication within the theological community for the past several years. The *Hymn Society of America* can make a substantive contribution to the broader theological/liturgical discussion by initiating research and critical examination of this body of hymnody which expresses the human conflicts confronting us in the morning paper but seldom in our Sunday singing!

Cordially,


Carlton R. Young

Oxford and Hymnody: A Tourist's Guide

Robin A. Leaver



Survey (Grove Books, 1980).

Robin A. Leaver is associate librarian at Latimer House, Oxford, England. He is an Anglican clergyman, serving the historic parish of Cogges Priory, Witney, near Oxford. He is author of *The Liturgy and Music* (Grove Books, 1976), *Catherine Winkworth: The Influence of Her Translations on English Hymnody* (Concordia, 1978), and *A Hymn Book*

This article is published in anticipation of this year's International Hymnological Conference at Oxford, August 24-29. Photography by Robin A. Leaver.

This article¹ ought, perhaps, to be subtitled: One Man's View. Oxford, being one of the two ancient English university cities, has many places associated with numerous hymn writers and composers of virtually every era of English hymnody. Many authors and musicians associated with the provision and practice of hymnody have lived, studied, and worked in Oxford at some period of their lives. Thus any account of the city and its hymnological associations must necessarily be selective and will to some degree reflect the interests and point of view of the writer.

Oxford, the "city of spires," is full of the colleges which together make up the university. Every college has its own library and many of them have rare and interesting hymn books. These libraries have been described by Paul Morgan,² and one or two of their notable hymn books will be on exhibition in the Bodleian Library this summer. The reason for the Bodleian exhibition is the expanded Hymn Society conference, to be held in August, which will also include members from the Hymn Society of America and the International Fellowship of Research in Hymnology, as well as those from the British Society. The conference is to be

held in St. Catherine's College so it is here that we will begin our walking tour of hymnological Oxford.

We proceed along Manor Road, left into St. Cross Road, right into Jowett Walk, and then right again into Mansfield Road. Appropriately enough, we shall find Mansfield College on our left. The College originated in Spring Hill College, Birmingham, which was founded in 1838 for the training of Congregational ministers. After 1871, when it was no longer a requirement to be an Anglican to enter the universities, the transfer of the College to Oxford was actively pursued. The move was made in 1886 and the present buildings were opened in 1889. As it was the first nonconformist college to be opened in Oxford, its terms of reference were broadened to provide a theological education for those preparing for the ministry of any dissenting denomination and to provide a Free Church faculty in theology.

Among the prospective ministers the college has trained there are those who have gone on to write, and write about, hymns. In particular, a significant number of the leading group of contemporary hymn writers and composers received their ministerial training here. Caryl Micklem, who



Mansfield College

was born in Oxford when his father was chaplain at Mansfield, studied here before being ordained into the Congregational ministry in 1949. He has returned to Oxford and is now the Minister of St. Columba's United Reformed Church. He contributed two tunes to *Congregational Praise* (1951) and 14 tunes to *New Church Praise* (1975); a translation (made in collaboration with his wife, Ruth) appears in *Cantate Domino* (1974) as well as in *New Church Praise*. In 1959, ten years after Micklem, John B. Geyer was ordained into the Congregational ministry after studying at Mansfield College. He is an Old Testament specialist now serving as minister of Little Baddow United Reformed Church, Essex. His output of published hymn texts has been relatively small but very influential, appearing in such books as *Hymns and Songs* (1969), *Cantate Domino*, and *New Church Praise*. Another thought-provoking hymn writer is Brian Wren. He, too, studied at Mansfield and was ordained into the Congregational ministry. He is now back in Oxford with Third World First, a national organization working in higher education on world development. His hymns, which are to be found in many hymn books in the English-speaking world, have

recently been issued in a single volume.³ And then, of course, there is Erik Routley, who was not only a student here, and a Congregational minister, but also a member of the staff. From 1948 he was successively lecturer in church history, director of music and chaplain, until he left for Edinburgh in 1959. What can one say about a man who has been actively involved in every area of practical and theoretical hymnody, from editing numerous hymn books to editing the *Hymn Society Bulletin* for 30 years? Perhaps the leading English-speaking hymnologist, Routley has been a major influence behind the rebirth of English hymn writing in recent years by his encouragement of hymn writing. His work as Professor of Church Music, Westminster Choir College, Princeton, as well as his continuous output of hymnological writings, is well-known, but it is worth noting the published fruit of those very productive Mansfield years: *The Church and Music* (1950), *I'll Praise My Maker* (1951), *Hymns and Human Life* (1952), *Hymns and the Faith* (1955), *The Music of Christian Hymnody* (1957), *The English Carol* (1958), *Church Music and Theology* (1959), *Music, Sacred and Profane* (1960). All this, as well as being involved in the editing of *Congregational Praise* (1951),



Keble College

writing a substantial part of the *Companion to Congregational Praise* (1953), and continuing to edit the *Hymn Society Bulletin*, is the impressive record of the Oxford years of our most prolific writer on hymnology and related subjects.

As we continue our hymnological journey along Mansfield Road we will progressively move out of the immediate past into the pages of more distant history. We turn left into South Parks Road and then right into Parks Road where, a few yards further on on the left, we come to the red-brick buildings of Keble College. It was founded in 1870 as a memorial to John Keble, one of the leaders of the Oxford or Tractarian movement of the 19th century. Keble was active in both hymn and metrical psalm writing, but he is remembered for the hymns of *The Christian Year* (1827) rather than for *The Psalter or Psalms of David* (1839).⁴ But he did not expect much of his metrical versions because, in the preface to his psalter, he says that he has the "full conviction . . . that the thing attempted [i.e. metrical psalmody] is, strictly speaking, impossible."⁵ Keble College library contains many manuscript letters and papers of Keble and his Tractarian contemporaries such as Newman, Pusey, and others. The li-

brary has directly benefitted from the sale of a book of poems and hymns. John Henry Newman collected his hymns and occasional verse, which had been published in the *British Magazine*—including "Lead, kindly Light," "one of the birth-pangs . . . of the Oxford Movement"⁶—into a single volume: *Lyra Apostolica* (1836). In 1875 Newman gave the copyright and proceeds of this volume to Keble College Library for the purchase of books of medieval theology.

We continue our journey westwards along Keble Road, and then left into St. Giles. At No. 61 of the wide, tree-lined street is another building erected in honor of one of the leaders of the Oxford movement: Pusey House. It was founded to commemorate the life and work of Edward Bouverie Pusey and provide a place of worship and study for the members of the university, while remaining an independent Anglican institution. In the early pages of Julian's *Dictionary of Hymnology*, a number of translations of Latin hymns are credited to him, but these are misattributions, as a later note makes clear.⁷ Pusey was in fact a conservative with regard to hymnody. He was happy with the supremacy of Sternhold and Hopkins, in contrast to

his brother Philip—the author of "Lord of our life, and God of our salvation"—who was an enthusiast for contemporary hymns, particularly those of H. H. Milman.⁸ The library of Pusey House, which contains important manuscript correspondence and papers of Tractarian leaders such as Pusey, Newman, Liddon, etc., has been expanded to include the library of the university Faculty of Theology. Unfortunately, its collection of hymnological books is small.

We make our way further along St. Giles, passing in turn the Ashmolean Museum, the Martyrs Memorial, and St. Mary Magdalene's Church. We turn left into Broad Street and look for the plaque on the wall of Balliol College, on the left of the street. It records the burnings of three English reformers, Latimer and Ridley in October 1555 and Cranmer the following March, and directs the visitor to look to the center of the roadway where there is a cross marking the spot where they died in the flames.⁹ The Martyrs Memorial, which we have just passed in St. Giles, is a monument, erected in 1841, to the same three English reforming bishops. Archbishop Cranmer had quite an interest in hymnody: he owned at least one hymn book,¹⁰ gave an important piece to office hymns in his proposed but never published reformed Latin breviary,¹¹ and attempted translations of Latin hymns into English. In the *Ordinal* of 1550 there is a translation of the hymn *Veni Creator Spiritus* which may have been Cranmer's work: "Come holy ghost eternall god procedyng from above." But it is a rather pedestrian attempt and does not compare with Cranmer's magnificent prose. However, he knew his limitations as a hymn translator. In 1544 he wrote to

Henry VIII: "mine English verses lack the grace and facility that I would wish they had."¹²

We cross over to the other side of Broad Street and walk a little further until we turn right into Turl Street. About two-thirds down the street, past Exeter College, we find Lincoln College on our left. Here John Wesley was tutor in Greek, later a fellow, from 1729 to 1735, when he left for America. This reminds us that there was another Oxford movement which had far-reaching effects on the religious life of England and beyond. Here in Wesley's rooms, which are a tourist attraction today, a small group of earnest men met almost daily to discuss and think through their profession of faith and life as Christians. It was here that the members of this "Holy Club" were given the name "Methodists," a name that was to gain greater significance as the century progressed. Many members of the small group later made particular contributions to English hymnody. George Whitefield, after his return from America, became chaplain to Selina, Countess of Huntingdon. He edited a hymn book, *A Collection of Hymns for Social Worship* (1735), which was influential among Anglican evangelicals. John Gambold, who later became the first English Moravian bishop, translated many German hymns and edited an important hymn book for English Moravian congregations: *A Collection of Hymns of the Children of God in all Ages* (1754). James Hutton, although not a student, was nevertheless associated with the Holy Club in Oxford. He, too, became a Moravian and published a hymn book for Moravian use, *A Collection of Hymns . . . with several translations from the German Hymn Book of the Moravian Brethren* (1741) and its tune book, *The Tunes for the*



Lincoln College

Hymns In the Collection with several Translations from the Moravian Hymn Book (1744).¹³ Then there are the two Wesley brothers, Charles with his prodigious output of thousands of hymn texts, and John the translator of German hymns and, supremely, the editor of a succession of influential hymn books, beginning with the Charlestown *Collection* (1737) and culminating in *A Collection of Hymns for the use of the People called Methodists* (1780). The influence of all these men on English hymnody has been immense, but, in a sense, one can say that it all began here in Lincoln College. A more recent fellow of the College was the eminent Austrian composer and hymnologist, Egon Wellesz, who was elected to a fellowship in 1939 and remained in Oxford for the rest of his life.¹⁴ His researches into Byzantine hymnology are models of accurate and painstaking scholarship.¹⁵

We retrace our steps for a few yards along Turl Street, turn right into Brasenose Lane, with its medieval central gutter, and proceed toward the Radcliffe Camera. We turn right into Radcliffe Square and on our right is Brasenose College. Here Edward Caswall was a student and during his student years he became involved in the ideals and aims of the Oxford Movement. Like other contemporary Anglicans, he was received into the Roman Catholic Church, in 1850, and he joined Newman at the Oratory, Edgbaston, Birmingham. But the previous year, 1849, he had published his *Lyra Catholica*, which was a collection of some 197 translations of hymns from the Roman Breviary, Missal, and other sources. As a translator of Latin hymns Caswall is second only to J. M. Neale, and there are few denominational hymn books in the English-speaking world that have none of his translations.

We continue along the east side of Radcliffe Square, with the Radcliffe Camera on our left. We pass the University Church of St. Mary where Newman was vicar and where Keble preached his famous Assize Sermon, 14 July 1833, on National Apostasy, which was regarded as the beginning of the Oxford Movement. As well as being an Anglican parish church, it is also used by a German congregation of Lutherans who hold their services there. They began their worship in this church on the very day that war was declared between England and Germany in 1939, which says much for the Christian love of the Vicar and his Anglican congregation. The hymn book the German congregation uses today is *Evangelisches Kirchen Gesangbuch Ausgabe für die Evangelisch-Lutherische Kirche in Bayern* (1957).

With St. Mary's on our left we pass on through to High Street, where we turn right and walk to the central crossroads in the city known as Carfax. On the corner of Queen Street and Cornmarket Street stands Carfax Tower, built in the 14th century, which is all that remains of St. Martin's Church which used to stand here. In this church, on Christmas Day 1583, Orlando Gibbons was baptised. This talented composer wrote 17 tunes for Wither's *Hymnes and Songs of the Church* (1623), of which some are still in use today, though not always in the forms that Gibbons originally gave them. These melodies were known and used in Oxford for there is an early manuscript copy of them in Christ Church library.¹⁶

With Carfax Tower behind us, we walk down St. Aldate's Street until we come to Christ Church on the left.

The University Church of St. Mary





Christ Church Cathedral

Christ Church was first planned in 1525 by Cardinal Wolsey and was originally known as Cardinal College. It was re-founded in 1546 by Henry VIII as Christ Church and the College Chapel was also designated the Cathedral for the then newly formed Oxford Diocese. The library, in addition to a rich collection of manuscripts, well exceeds 100,000 items and is the largest and richest library for research material in Oxford outside the Bodleian Library.¹⁷ Among the important hymnological volumes are to be found Munday's *Songs and Psalms* (1594), Playford's *Harmonica*

Sacra, or Divine Hymns (1693), and Ravenscroft's *Whole Booke of Psalmes* (1621),¹⁸ as well as many important liturgical books, including a copy of Marbeck's *Book of Common praier notea* (1550). Many famous hymn writers, composers and hymnologists have been associated with Christ Church. Thomas Sternhold, "grome of ye kynge's maiesties roobes" whose 37 metrical psalms became the core of the widely used Sternhold & Hopkins, or *Old Version*, English metrical psalter, is reputed to have studied at Christ Church, but left before taking a degree. Two members of the "Holy

"Club" of the early 18th century were alumni here: Charles Wesley and John Gambold. Samuel Wilberforce, third and favorite son of William Wilberforce, the social reformer, was ordained in Christ Church in 1828 and 17 years later, in 1845, he returned to be consecrated Bishop of Oxford. One of the first things that Wilberforce did on entering parish life was to edit his own hymn book: *A Selection of Psalms and Hymns for Public Worship*, London, 1832. On New Year's day, 1864, Richard Chenevix Trench was consecrated Archbishop of Dublin in Christ Church Cathedral. Trench was a poet rather than a hymn writer, though some of his poems have been used as hymns. His major hymnological contribution was his *Sacred Latin Poetry* (1849, 1864²) which Julian regarded as "an inestimable book."¹⁹ William Bright (1824-1901) was a Canon of Christ Church and Regius Professor of Ecclesiastical History in the University. He first published his hymns in *Hymns and Other Poems* (1866) and added to them in later editions. His hymns are still being sung; for example, five appear in *Hymns Ancient and Modern Revised* (1950). After Bright's death in 1901, he was succeeded as Canon and Regius Professor by Charles Bigg (1840-1908), who contributed two translations from the Latin to the *English Hymnal* (1906). Another Canon of Christ Church and Regius Professor (of Divinity) was Henry Scott Holland, who was appointed in 1910. He is remembered principally for one hymn text: "Judge eternal, throned in splendor."²⁰ George K. A. Bell, the ecumenical pioneer, was a student at Christ Church and later a lecturer (1910-14) when he came to know Scott Holland and William Temple. Like Scott Holland, from a hymnological point of

view, he is remembered for one hymn text: "Christ is the King! O friends rejoice." But Christ Church deserves a separate article on its own for so many hymn writers and composers have associations here, such as William Crotch who was organist for 17 years, Thomas Haweis who was a student, and many more.

We leave Christ Church by finding our way along the passage on the north side of the Quad that leads to the Library, the Peckwater Quad and out through the Canterbury Gate. We find Merton Street ahead of us, but we turn left into Oriel Square with Oriel College on our right. Again we have to note the influence of the Oxford Movement: both Keble and Newman were fellows of the college, and the library has an extensive collection of manuscript letters and papers connected with leading Tractarians. An earlier fellow was Richard Mant, who later became a bishop in Ireland. His hymns were published in *The Book of Psalms in an English Metrical Version* (1824), *Scripture Narrations* (1831), and *Ancient Hymns from the Roman Breviary . . . to which are added Original Hymns* (1837). He is remembered today principally for his hymn "Bright the vision that delighted."

We continue along Oriel Street and out into High Street again, where we turn right. We walk down most of the length of High Street passing Queen's College on our left. Here is another fine and extensive college library which contains, among other collections, the books bequeathed by Edmund Grindal, the Elizabethan Archbishop of Canterbury. During the reign of Mary, Grindal had been an exile in Germany and translated Köphel's *Gib Fried zu unser Zeit O Herr*, which appeared in the early metrical psalters published after 1560. The volume in Queen's College



Queen's College

library which is of great hymnological importance is the unique copy of Coverdale's *Goostly Psalms and Spirituall Songs*, published about 1536.²¹

We progress further down High Street until we come to Magdalene College on the left. In the manuscript of Benjamin Roger's setting of the *Te Deum* in Christ Church library, there is the following note, dated 1685: "This hymn is sung every day in Magdalen College Hall, Oxon, Dinner, and Supper, throught (sic) the yeare, for the after Grace, by the Chaplains, Clerks, and Choristers there."²² George Wither, a student here at the beginning of the 17th century, produced many hymns and metrical psalms and published in a number of important collections including, *The Songs of the Old Testament* (1621), *The Hymnes and Songs of the Church* (1623), and *The Psalms of David translated as Lyrick Verse* (1632). At the end of the 17th century Daniel Purcell, the brother of Henry, was

organist here, 1688-1695. About 1718 Purcell published *The Psalms set for the Organ or Harpsichord, as they are plaist in Churches and Chappels*, in which the tunes are introduced by preludes and with interludes between the lines.²³ One of the students at Magdalene when Purcell was organist was Joseph Addison. His fame rests on his contributions to *The Tatler*, *The Spectator*, and many other journals. Of the hymns he contributed to *The Spectator* many are still well loved and well used: for example, "The Lord my pasture shall prepare," "When all Thy mercies, O my God," and "The spacious firmament on high." In the 19th century there were two brothers associated with Magdalene, William and Roundell Palmer. William (1811-1879) had a long association with the college: he was successively student, fellow, bursar, tutor and vice-president. A liturgical scholar, he was also associated with the Tractarians, and later seceded from the Church of England.

to the Church of Rome. He translated a number of Latin hymns published in *Short Poems and Hymns, the latter mostly Translations*, Oxford, 1845. His younger brother Roundell (1812-1895), who became the first Lord Selbourne and Lord Chancellor, was a fellow of the college 1834-48. Although a high churchman, he stood to one side of the controversies of the day and remained, unlike his brother, within the Church of England. Amidst his busy life he developed an interest and expertise in hymnology. In 1863 he compiled a hymn book, *The Book of Praise*; at the York Church Congress in 1866 he gave a paper on "English Church Hymnody" in which he called attention to the mutilated forms many hymns were subjected to; and in the 9th edition of the *Encyclopaedia Britannica* (1881), he contributed a scholarly article on "Hymns." This article was reprinted in a slightly expanded form a few years later as *Hymns, Their History and Development in the Greek and Latin Churches, Germany and Great Britain* (1892).

We return along High Street towards Queen's College. Just before Queen's there is a turning to the right, which we take: Queen's Lane. On our right is St. Edmund's Hall, one of the oldest of those halls which originally provided accommodation for scholars in Oxford and has been in continuous use as such since the 13th century. The main library was once a church, St. Peter-in-the-East. Alexander Robert Reinagle was organist here from 1822 to 1853. During that time he published *Psalm Tunes for the Voice and Pianoforte*, Oxford, c. 1830, which included his own tune ST. PETER which is almost universally associated with Newton's hymn, "How sweet the Name of Jesus sounds."

We continue along the lane which soon changes its name to New College Lane, because there on our right is New College. Here the Rev. William Archibald Spooner had a long association, being successively scholar, fellow and warden. He became famous for his speech defect in which initial letters became transposed—hence "Spoonerism." His most notable achievement was the announcement of Chandler's hymn in New College Chapel in 1879 as "Kinquering Congs their titles take!" Thomas Ken, known particularly for his morning and evening hymns, "Awake, my soul and with the sun," "Glory to Thee, my God, this night" was a fellow of New College from 1657 to 1661. While in Oxford he often joined with others in singing and making music.²⁴

We wind our way along New College Lane, under Hertford Bridge, and out into Catte Street. We turn left for a few yards and then proceed through the doorway on the right into the courtyard where we find the entrance to the Bodleian Library opposite us. The library was rebuilt and expanded by Sir Thomas Bodley (1545-1613) at the beginning of the 17th century. Being a copyright library, as well as receiving many volumes of donated books, it has continued to expand to make it one of the world's most important research libraries. Its hymnological holdings are particularly rich although, unfortunately, there is no separate catalogue of these volumes and sources. Some of them, however, will be exhibited during the summer and there will be a catalogue giving bibliographical and historical details as well as a microfilm of title pages and/or openings of the whole exhibition.

With the entrance to the Bodleian Library behind us, we walk across the



The Clarendon Building

courtyard and leave through the arch on the left. To our left is Sir Christopher Wren's Sheldonian Theatre, where most of the degrees are conferred, and ahead of us is the Clarendon Building. Here was the first home of the Oxford University Press, from 1713 to 1830, when it moved to its present buildings in Walton Street. However, as we walk through the Clarendon Building we will see on our left the notice pointing to the Delegates room. The Delegates form the board of the Press and all the major publishing decisions are still made here in the Clarendon Building. Over the years Oxford University Press has published a succession of important and influential hymn books including *The Yattendon Hymnal* (1899), *English Hymnal* (1906 and 1933), *The Oxford Hymn Book* (1908), *Songs of Praise* (1925 and 1931), *The Church Hymnary Revised* (1927), *The BBC Hymn Book* (1951), *The Church Hymnary: Third Edition* (1973), and *English Praise* (1975).

We continue through the Clarendon Building and come out into Broad Street. In front of us is the New Bodleian Building. To the left of the New Bodleian is a most important

Oxford institution, well-known to all bibliophiles: the bookshop of B. H. Blackwell Ltd. It was founded just over a hundred years ago, in January 1879, and has supplied many hymnologists all over the world with important titles for their collections.²⁵

We turn right into Holywell Street, passing (or perhaps stopping at!) Blackwell's Music Shop. Just up from the corner of Holywell Street and Mansfield Road stands Manchester College. Like Mansfield College, Manchester College is a descendant of the nonconformist academies founded to provide higher education for those unable to subscribe to the tenets of the Church of England. Founded originally at Warrington in 1757, over the years it moved to Manchester, York, Manchester again, London, and then finally to Oxford in 1889. Though open to members of every religious denomination, throughout its history it has had a close relationship with Unitarianism. Its extensive theological library is second only to that of Pusey House and contains, for example, some manuscript lecture notes of Philip Doddridge. A former principal, who resigned a few years before the Col-

lege moved to Oxford, was James Martineau, some of whose manuscript papers and correspondence are held in the library. As well as being a hymn writer Martineau was the editor of the two principal Unitarian hymn books during the 19th century: *Hymns for the Christian Church and Home* (1840) and *Hymns of Praise and Prayer* (1873). Another hymn writer principal of the College (1906-1915) was Joseph F. Carpenter, whose hymn "Eternal God, whose changeless will" is to be found in *Congregational Praise*.

So we are almost back to where we started from. We retrace our steps along Jowett Walk, St. Cross Road and Manor Road and return to St. Catherine's College. We have noted

some of the hymnological associations in the city but there are many more Oxford hymn writers, translators and composers, for example, H. P. Allen, R. H. Benson, Frances F. Cox, S. Dowdney, S. Elvey, F. E. Gladstone, S. G. Hedges, J. F. R. Stainer, M. Tiddeman, and others.

In past history there have been Oxford movements which have had a profound effect on the hymnody of Christendom. In the 18th century it was the "Holy Club" based on Wesley's rooms in Lincoln College. In the 19th century it was the Tractarians who, as it were, developed from Oriel College. Could it be that a new Oxford movement in hymnology will begin in the summer of 1981, from Oxford's newest college: St. Catherine's?

Footnotes

1. I am indebted to Andrew J. Hayden and Robert F. Newton, not only for their *British Hymn Writers and Composers: A Check-List*, Croydon, 1977, but also for supplying me with additional information.
2. P. Morgan, *Oxford Libraries Outside the Bodleian: A Guide*, Oxford, 1980².
3. B. A. Wren, *Mainly Hymns*, musical editor, P. Cutts, Leeds, 1980.
4. At the opening of Keble College, his composition of *The Christian Year* was specifically referred to as one of Keble's outstanding contributions to English church life; see D. M. Sale, *The Hymn Writers of Hampshire*, Winchester, 1975, p. 69.
5. *Op. cit* p. vii.
6. J. Julian, *A Dictionary of Hymnology*, London, 1907³, p. 668.
7. *Ibid.* p. 942.
8. *Dictionary of National Biography*, vol. 47, p. 506.
9. For the background, see D. M. Loades, *The Oxford Martyrs*, London, 1970.
10. B. Andreas, *Hymni Christiani*, Paris, 1517, now in the British Library, London [1018. d. 8. (1)].
11. See J. Wickman Legg, *Cranmer's Liturgical Projects*, Henry Bradshaw Society 50, London, 1915.
12. *Miscellaneous Letters of Thomas Cranmer*, edited by J. E. Cox, Parker Society, Cambridge, 1846, p. 412. See the comments of F. E. Brightman, *The English Rite*, London, 1921, Vol. 1, p. lxxxii.
13. See K. Kroeger, "James Hutton's Tunebook of 1744: An Early Source of Moravian Chorales," *The Hymn*, Vol. 31 (1980), 108-117, 126.
14. See M. Velimirovic, "Egon Wellesz and the Study of Byzantine Chant," *The Musical Quarterly*, Vol. 62 (1976), 265-277.
15. *Eastern Elements in Western Chant*, Oxford & Boston, 1947; *A History of Byzantine Music and Hymnography*, Oxford, 1949, 1961²; *The Akathistos Hymn*, Copenhagen, 1957.
16. Ch. Ch. Ms. 365; see G. E. P. Arkwright, *Catalogue of Music in the Library of Christ Church, Oxford*, Pt. I: *Works of Ascertained Authorship*, Oxford, 1915, p. 51.
17. As well as Morgan, *Oxford Libraries*, see W. G. Hiscock, *A Christ Church Miscellany*, Oxford, 1946.
18. See A. Hiff, *Catalogue of Printed Music Published Prior to 1801 Now in the Library of Christ Church, Oxford*, Oxford, 1919.
19. Julian, p. 1185.
20. According to the *Companion to Congregational Praise*, London, 1953, p. 424, Henry Scott Holland helped to edit the *English Hymnal* (1906), but the note appended to the preface, which named the editors, in the 1933 edition does not include his name.
21. See my forthcoming article in *Musik und Kirche* and *IAH Bulletin*. A fragment of a few pages has been discovered in recent years in the Bodleian Library.
22. Arkwright, p. 97f.
23. Purcell's version of OLD 100TH is given in *Historical Companion to Hymns Ancient & Modern*, edited by M. Frost, London, 1962, p. 90.
24. See A. A. Wood, *Athenae Oxonienses*, edited by P. Bliss, Vol. 1, Oxford, 1848, p. 31.
25. See, for example, S. L. Bishop, *Isaac Watts's Hymns and Spiritual Songs* (1707) *A Publishing History and a Bibliography*, Ann Arbor, 1974, Nos. 23 & 35.

Bible Prose Hymn

Ann MacKenzie



Ann MacKenzie, a native of Michigan, is a graduate of Albion College. She has done graduate work in voice, organ, and composition respectively at Boston, Harvard, and Brown universities. She has been an organist-choir director in Massachusetts for a number of years. Her work as a composer has especially been influenced by Heinz Werner Zimmermann with whom she recently studied at the Musikhochschule in Frankfurt on the Main, Germany.

Do we have a new type of hymn in the 20th century? Is there one type of text and melody which we are committed to keep? The history of hymnody has shown many different

forms for texts and melodies. Every time makes its own demands. Today there are several different hymn types, no one of which is dominant. Why should we not add a new type for our time—such as the following?

(A)

To LIVE IS CHRIST

BASED ON PHILIPPIANS 1:21
ANN MACKENZIE, 1980

ANN MACKENZIE, 1980

1. To Live is Christ!
2. The prayers we make
3. In try-ing times,
4. In Love you came;
5. Twas Grace you gave;

Light of the
call us to
Strife and des-
Safe-guard for
Gift un-a-

world, Joy of all hearts. He shines on us in dark-
Seek 'Love that will grow with ev-ry day; for Know-
pair clutch at our hearts to ren-der slack our ef-
all, Lift-ing us up, To quell our fear and raise
darned, Truth shown to all that works are vain; no deeds

est night and bright-est day,
Ledge true and judge-ment sure,
forts made with best in-tent.
the clouds of dark-ness grim.
can match a stead-fast faith.

To guide our paths
So we might know
The course is hard;
Now give us hope
No guilt or blame

that we may choose where-er-er we go, To
 that which is best and grow in our faith. To
 we cast a bout for foot-ings se-cure. Christ
 when our-age fails and all else seems black. We
 can mark the way as now we af-firm To

Live is Christ! AL- Le- Lu - ia!
 Live is Christ! AL- Le- Lu - ia!
 be our Strength! AL- Le- Lu - ia!
 trust in Thee. AL- Le- Lu - ia!
 Live is Christ! AL- Le- Lu - ia!

What is different here? It is prose. There is no meter, in that it has no poetic feet. We are accustomed to metered texts. Unmetered bits may be hard for our ears to accept. They are difficult to memorize.

The Bible prose hymn is different from earlier types of hymns in several ways; it has a prose text, a melodic line which follows the natural inflections of the text, and a musical rhythm which follows the prose rhythm syllabically.

(B)

To LIVE IS CHRIST

1. To Live is Christ! 2
 1½ 1½ 1½ 1½

Light of the world, Joy of all hearts. He
 1½ 1½ 2
 shines on us in dark- est night and bright-est day, To

The melodic phrases indicated with brackets are divided into groups of two measures and one and one-half

measures throughout the piece. The shape of the melody follows the contour of the text:

"To Live is Christ! Light of the world, Joy of all hearts;
 He shines on us in darkest night and brightest day,
 To guide our paths that we may choose wherever we go,
 To Live is Christ! Alleluia!"

Another feature of this melody is syncopation, a basic characteristic of 20th century music. No century has used it more widely; so it is perfectly logical that we should find it in a modern hymn melody. The syncopation in this melody occurs naturally as it follows the word accents syllabically. It should be noted that this succeeds only if the normal time value of the melody is an eighth note which is confronted with a regular beat in quarter notes, the metrical unit for the melody. The stressed words of the text are italicized to

show their importance to the melody and the strong relationship between word and note. Invariably these stressed words appear on a raised pitch, rhythmically either at the beginning of a measure or as a form of syncopation.

In the first line, *Live*, *Christ*, *Light*, *shines*, and *us* are stressed syllables. *Christ* and *us* occur as accented syncopations. *Live* and *shines* are accented naturally as they fall on the first beat of a measure. *Light* and *Joy* are syncopations, since they are short, stressed syllables followed by two short, unimportant syllables at a

lower pitch. *Of* has a longer note value than either *Light* or *Joy*, but since it falls on a lower pitch, it heightens the impact of these words. The other two syncopations both occur on the word *of*. These are non-accented syncopations often found when two unimportant syllables are used one after the other.

How can an irregularly constructed melody make sense? Can it assume convincing shape? Given this irregularity, it can, nevertheless, make sense. It obeys the laws of spoken language and musical tension. This melodic type is rhythmically alive, because when it is sung it makes us feel as if we were speaking on a higher level. With this melody,

moreover, we have a polyrhythmic structure which actually alternates $\frac{2}{3}$ and $\frac{3}{2}$ to create a vital rhythmic and tonal architecture. It should be noted that the framework at the beginning, in the middle and at the end of the melody consists of two measure units. [see example B]

Furthermore, the movement is mostly stepwise. Melodic skips occur on stressed words: *Light* in line one and *Alleluia* in line three. The highest note, e^2 , happens only once, on *ever*, which unifies this melody like the ridge of a roof. Later in the third line, d^2 occurs on *Al*, reflecting the climax of the music.

Let us now turn to the text and examine it more closely:

1. To Live is Christ! Light of the world, Joy of all hearts.
He shines on us in darkest night and brightest day,
To guide our paths that we may choose wherever we go,
To Live is Christ! Alleluia!
2. The prayers we make call us to seek Love that will grow
with ev'ryday; for knowledge true and judgement sure,
So we might know that which is best and grow in our faith.
To Live is Christ ! Alleluia!
3. In trying times, strife and despair clutch at our hearts
to render slack our efforts made with best intent.
The course is hard; we cast about for footings secure.
Christ, be our Strength! Alleluia!
4. In Love you came; Safeguard for all, Lifting us up,
To quell our fear and raise the clouds of darkness grim.
Now give us hope when courage fails and all else seems black.
We trust in Thee. Alleluia!
5. Twas Grace you gave; Gift unadorned, Truth shown to all
that works are vain; no deeds can match a steadfast faith.
No guilt or blame can mar the way as now we affirm
To Live is Christ! Alleluia!

Based on Philippians, this prose text reveals that indeed, "stanzas of prose" are real possibilities for hymns. Other source material is readily available from the Scriptures. The Psalms lend themselves especially well to this form. At issue here is the importance of selecting material of high theological and emotional content which can be made vital and alive as a sung hymn.

But, what about subsequent stanzas? How do we construct them given the irregular meter? In our

prose text, the syllables are counted and weighed. In our hymn, "To Live is Christ," we find the following schemes for the lines of each stanza:

12 syllables
12 syllables
13 syllables
8 syllables

Let us analyze the accent patterns of the first lines of each stanza:

u — u — — u u — — u u —
u — u — — u u — — u u —
u — u — — u u — — u u —
u — u — — u u — — u u —
u — u — — u u — — u u —

- 1) To Live is Christ! Light of the world, Joy of all hearts.
- 2) The prayers we make call us to seek Love that will grow
- 3) In trying times, Strife and despair clutch at our hearts
- 4) In Love you came; Safeguard for all, Lifting us up
- 5) Twas Grace you gave; Gift unadorned, Truth shown to all

In the remaining lines of each stanza, we find the same sequence of accentuations for the corresponding musical phrases. This is, of course, necessary if these stanzas are to be sung to the same melody.

The rhythm of the text dictates the melodic rhythm, and with one exception, the melody is completely syllabic—one note for each syllable. In the second line of each stanza, I have used two notes to one syllable for melodic and textual interest: *darkest, knowledge, efforts, raise the, deeds can.*

When comparing the Bible prose hymn with older melody types, we see that the prose hymn is non-metered and non-rhyming compared to the older metered and rhymed hymns. What we find in common are word-tone relationships, which are clear in hymns of the 16th and 17th centuries, and not always so in hymns of the 18th and 19th centuries.

Here, on the next page, is an example of an older melody type, whose words are also based on Philippians 1:21.

AS LIVES THE FLOWER WITHIN THE SEED

DANIEL WEBSTER WHITTLE, C. 1891

CHRIST LIVETH IN ME
C.M. WITH REFRAIN
James McGroshay, 1841

1. As lives the flower with-in the seed, As in the cone the tree, So
2. Once far from God and dead in sin, No light my heart could see; But
3. As rays of light from yon-der sun, The flowers of earth set free, So
4. With long-ing all my heart is filled, That like Him I may be, As

praise the God of truth and grace, His Spir-it dwelleth in me.
in God's Word the Light I found, Now Christ liv-eth in me.
Life and Light and Love came forth From Christ liv-ing in me.
on the won-drous thought I dwell, That Christ liv-eth in me.

REFRAIN

Christ liv-eth in me, Christ liv-eth in me,

Christ liv-eth in me,

Christ liv-eth in

O what a sal-va-tion this, That Christ liv-eth in me!

me, O

The hymn is written in four-line iambic meter with a refrain following each stanza:

As lives the flower within the seed,
As in the cone the tree,
So praise the God of truth and grace,
His Spirit Liveth in me.

u — u — u — u —
u — u — u —
u — u — u — u —
u — u — u u —

The syllabic scheme of each line is eight, six, eight, six (8.6.8.6.). However, we note a slight irregularity in the fourth line, which is surprising and refreshing. This irregularity, however, occurs only in the first stanza. Perhaps the regularity of this melody is not particularly breathtaking, but it is predictable, which makes it appear to be more easily memorized by the average choir and congregation. After 300 years, however, the possibilities of hymn meters seem to be exhausted. For the same reason, modern poetry abandons the use of meter and rhyme in favor of free verse.

Because the main problem of the new melody type is its rhythmic irregularity, subsequent stanzas are necessary for reinforcement of its new rhythm. In order to be singable to this new melodic type, they must have the accent pattern of the first stanza, however irregular it may be. Another problem is the congregation's expectations for rhyme because of easier memory impression. There is a possibility of compromise: Bible prose hymns can also have rhymes. They can then be called "non-metered rhymes."

The value of the syncopated melody type is that it mirrors 20th century society, thus giving more interest and vitality to hymns. Here is

no danger of monotony. In fact, quite the opposite is true; this form is non-restrictive and allows for greater expressiveness. By not being confined by a meter, we are free to deal more effectively with the content. This allows for greater flexibility in the musical settings. The five stanzas of "To Live is Christ," have been set in a variety of ways to underscore and elucidate the text.

If worship is to have meaning, it must be sustained by a language available and perceptible to all. It is vital that the Scriptures be alive for today's Christians. In our efforts to contemporize texts, we must not, however, be obsessed with the idea of total eradication of the language of the King James edition of the Bible. The use of "thee" and "thou" is as understandable as "you." Both forms can be used together. What is more important is that the texts have integrity. Edmund C. Arnold said it well:

I don't rewrite Shakespeare to make it plain for my seven year old grandson. I educate him so he can read and appreciate it. That's our job—not to cheapen the material so that people can understand it—but to educate the people so they can understand and appreciate the material in all its beauty and richness. (*The Hymn*, 32, 1 January, 1980, p.59)

The first person to use this new melody type was Heinz Werner Zimmermann, now Professor of Theory and Composition at the Hochschule für Musik, Frankfurt on the Main, West Germany. He carved the way for others to follow in this style. His publications, *Sechs neue Lieder* (published by Bärenreiter in 1971), *Five Hymns* (published by Concordia Publishing House in 1973), *Christmas Carol, Easter Hymn, and Pentecost*

Anthem (published by Carl Fischer Inc.), are widely known throughout Europe and America. A translation of his oldest Bible prose hymn, "God is our Defense and Strength," on Psalm 46, is published in *Ecumenical Praise* (Agape, 1977). His article, "Word and Tone in Modern Hymnody" was published by *The Hymn* in 1973. In this article, Zimmermann mentioned that in spite of their completely different cultural origins, the hymns of Martin Luther and the American Negro Spirituals both have an affinity to prose.

Another person who has written hymn melodies in this idiom is Rolf Schweizer, a former student of Zimmermann, today one of the leading German church musicians. A translation of one of his hymns, "How Good to Offer Thanks," is also published in *Ecumenical Praise*.

Two of my hymn-anthems, *My Heart is Ready, God and I Will Thank the Lord*, based on Psalms 108 and 34 respectively, are written in this new style and were published in the Spring of 1980 by Hinshaw Music Inc. *To Live is Christ* is to be published by Hinshaw Music Inc. early in 1981.

The American poet Gracia Grindal has mentioned the difficulty of writing a good hymn with regular meter and strict rhyme.¹ She cites the need

for relief from extensive use of the ballad form, 8.6.8.6. She further discusses a "new hymn form" and has already set some Psalms in non-rhyming meters.² There is an obvious parallelism here with "non-metered rhymes," an example of which is found in Zimmermann's Easter hymn, *Be Glad in the Lord and Rejoice*.

Are we then saying that we should discard all the old hymns from our tradition? By no means! But, we must have a place for new forms. There are new life possibilities for hymns. By using the Bible prose hymn with its variable rhythmic accents, we can inject our hymns with new life. The music in the church service must magnify the Word of God. Hymns occupy a unique place in the worship service, as they allow *all* people to unite in singing praise to God. All lift their voices in song—not just a selected few. It is, therefore, imperative that we "sing unto the Lord a new song" worthy of the best we have to offer in return for the inestimable gift of music that God has given us!

Footnotes

1. Gracia Grindal, "On Writing Hymns at the End of the Twentieth Century," *Church Music* 79. (St. Louis: Concordia Publishing House, 1979), pp.25-30.
2. *Ibid*, p.30.

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Managing the Congregation's Hymn Program

1. The Shape of an Organized Hymn Program

A Series of Three Articles by
Dale E. Ramsey



Dale E. Ramsey is associate minister of the National Avenue Christian Church, Springfield, Missouri. He holds the B.M. and M.M. in organ performance from Butler University, Indianapolis. He has been minister of music over Christian churches in Indiana, Kentucky, and Texas, and has been active as a choral conductor, organ recitalist, composer, and author, including numerous articles in the Association of Disciples Musicians Newsletter, which he has edited.

Many of us dream of having a congregation of persons who sing hymns with perception and understanding. We know instinctively as well as through background and training that "It is good to sing thy praises, and to thank thee, O most high." We wish our congregations would experience the same delight we feel when we discover new depths of meaning in this form of poetry. Many of us work constantly, trying to instill in our flocks a sense of joy and expectancy in the approach to each hymn, knowing that its riches will not be revealed in a single encounter, but that each fresh meeting will move us to a deeper understanding of its meaning.

Such hopes, unfortunately, remain a frustrated dream of many pastors, musicians, and poets, and sometimes we feel like the author of the Preface to *Kentucky Harmony* (1816) who wrote: "The worship in which we could most resemble the inhabitants of heaven, is the worst performed upon earth." But, knowing the possibilities, we toil on.

There are many ways in which to approach a congregation in an effort to generate interest and participation in singing hymns. All of them have value, though any one alone will pro-

bably be insufficient. A comprehensive approach employing a variety of approaches to teaching will be more successful. The broader the approach, the greater the chances of helping others discover the great treasures that are hidden, waiting to be found.

But regardless of the approach, the time comes when the pastor or musician has to decide what hymns will be sung in a given worship experience. At this moment, that person brings together all he or she knows, feels, or suspects about the multi-faceted thing called the "congregation's hymn program." The question of how to proceed becomes central. Questions arise such as, "Does the congregation know a particular tune?" "Has the congregation been properly introduced to a hymn?" "Has a hymn already been used too frequently?" "In what places in the order of worship are hymns required?" "Do we teach a new hymn this week?" This is the moment of reckoning when tools of management come into play, and our skill or lack of skill in using them has important effects. If our choices are well managed, much that we hope to accomplish through the approaches discussed below will be effective. If our choices are ill managed, these

pproaches will be undermined.

In this and two subsequent articles, his managerial point of view will be explored. The first article will discuss what a well managed hymn program looks like and how one begins to move from the present situation to a more effectively shaped and directed hymn program. A second article will supply readers with some "software" in the form of record keeping formats, methods of design, and some suggested procedures for moving from point A to point B in the development process. A third article will look at some common approaches to hymn education and singing from a managerial point of view.

Several key factors enter into the management process. They may be summarized in three statements. I. Know the situation in which you work. II. Establish and bring into a manageable form the congregation's hymn repertory. III. Set up and operate planning procedures.

I. Know the situation in which you work

Efforts to involve a congregation in singing and understanding hymns will be thwarted very quickly if the person (or committee) choosing hymns does not have an intimate knowledge of the congregation and its background. For example, a hymn program that is heavily "high-church" in a congregational setting that is traditionally "low-church" is probably doomed to failure. A program that includes a minimum of eucharistic hymns in a tradition that observes communion each week is missing an important opportunity to raise that practice to a more meaningful level. A congregation made up of mostly older persons should not be asked to regularly sing hymns that

extol the virtues of youthful vigor. A congregation of the Free Church tradition will likely have little feeling toward a text that celebrates the Ascension. A congregation that experiences a sudden shift in the hymn repertory, with a large group of new hymns replacing a body of familiar ones, will undoubtedly object.

The information of a planner needs to have available before choices can be wisely made include the following:

A. Know the current hymn repertory of the congregation. Listed below are a number of interrelated factors, which influence the repertory of the congregation.

1. age spectrum of the congregation
2. denominational backgrounds
3. worship style
4. current hymnbook and duration of use
5. theological climate
6. geographical region
7. urban or rural setting
8. number of hymns used each week
9. relation of hymns to the order of worship
10. educational background of congregation

With so many variables influencing the repertory of the congregation, it is obvious that the repertory of each congregation is unique and is not subject to broad generalization.

B. Know the requirements of the worship order. These requirements may vary from church to church. Nevertheless, each hymn should be chosen to fulfill a specific function in the service. For example, in some churches communion is practiced weekly. In these churches it would be advantageous to have a large number of communion hymns in the repertory. A congregation which observes

communion less frequently will need to know fewer such hymns. In a liturgical setting topics are generally very carefully delineated; in a free church, less so. Considerations of this nature will ultimately influence the size of the repertory, since the larger the variety of functions and the more carefully delineated the topical shifts, the larger the number of hymns that will be required.

C. A third characteristic of the congregation that is important to consider is its theological and doctrinal stance. Each hymn must be evaluated in light of its content. Some of us may find Luther's vision of "...this world, with devils filled" and an image where the "foe" has no equal on earth, to be contrary to our belief. Others may find this description accurate. But, the planner of hymns should be conscious of such positions as they are expressed in the hymns and make choices accordingly.

To facilitate discovery of this needed information, and to get it into a form that will be useful, some tools of analysis will be helpful. A good beginning is to check church bulletins for the past ten years, working up a chart showing which hymns were sung how often during that period. This exercise in itself may produce a few surprises.

Next, a survey should be prepared. Having discovered from the bulletins what the practice has been in the past, the 60 or so hymns that have been used most frequently should be listed on a piece of paper. In addition to these, standard hymns for special and infrequent occasions (e.g., "Silent night") should be listed. (See example one.) A box should be placed on both sides of every listed hymn. Ask each person to indicate the hymns with which he/she is familiar by placing either a '1' or a '2' in the box to the

left. The '1' indicates he or she is very familiar with the hymn. The '2' indicates the respondent is only fairly familiar with the hymn. If a hymn is not familiar, the box is left blank. In the box to the right, ask respondents to indicate if the hymn is "meaningful" to them. They should check boxes next to meaningful hymns, leaving others blank. It is important to phrase the questions carefully. Avoid asking for favorite hymns, since that will limit the nature of the response.

General age categories are asked of respondents in Section A. Not only is this information useful to have when assembling a hymn's popularity among certain age groups, but it is also important when making decisions about which hymns to include in an active status. This helps avoid the serious mistake of eliminating all or most of a group of hymns that are dear to a particular segment of the congregation.

Denominational background should be included in the survey. In a former pastorate in a Christian Church (Disciples of Christ), it was instructive for me to learn that a significant percentage of the congregation came from a non-Disciples background. In fact, members with backgrounds other than Disciple outnumbered those originally from Disciple churches. This fact was quite influential in the practice of hymnody in that congregation.

The survey may be taken at an all-church gathering, or distributed through church school classes and other small group meetings. Many churches are finding that participation is not as broad if surveys are mailed with the expectation that completed forms will be brought back or mailed back to the church. A more controlled situation in which surveys

A CONGREGATIONAL SURVEY

This survey will supply needed information to aid your minister in the selection and use of hymns in worship services. In section C, 50 hymns that have been sung frequently over the past 10 years are listed. Please help us evaluate their degree of familiarity and their meaningfulness to you.

GENERAL INSTRUCTIONS:

1. Each individual should complete a survey form. Family members should not work together; each person should complete his/her own form.
2. If a hymn does not come to mind by reading its first line title, leave it and go on.
3. Work quickly. The best information comes from initial reactions.

SPECIFIC INSTRUCTIONS:

1. Complete sections A and B first.
2. Next, go through the entire list of hymns in Section C, indicating the familiarity of each hymn by writing in the box on the left of each hymn the number 1 (very familiar) or the number 2 (fairly familiar). Leave blank hymns not familiar to you.
3. Go back through the list of hymns a second time, indicating by placing a check mark in the box to the right of those hymns that are meaningful to you.

SECTION A - Age groups, please check one

15-25 26-40 41-55 56-65 over 65

SECTION B - Denominational background, please indicate

Baptist	<input type="checkbox"/>	Episcopal	<input type="checkbox"/>	Methodist	<input type="checkbox"/>
Church of Christ	<input type="checkbox"/>	Lutheran	<input type="checkbox"/>	Presbyterian	<input type="checkbox"/>
Disciples of Christ	<input type="checkbox"/>	Pentecostal	<input type="checkbox"/>	Other	_____

SECTION C - Hymns, see instructions above

<input type="checkbox"/>	1. A mighty fortress is our God	<input type="checkbox"/>
<input type="checkbox"/>	2. Ah, holy Jesus, how hast thou offended	<input type="checkbox"/>
<input type="checkbox"/>	3. All creatures of our God and king	<input type="checkbox"/>
<input type="checkbox"/>	4. All glory, laud, and honor	<input type="checkbox"/>
<input type="checkbox"/>	5. All hail the power of Jesus' name	<input type="checkbox"/>
<input type="checkbox"/>	6. All things are thine; no gift have we	<input type="checkbox"/>
<input type="checkbox"/>	7. Angels, from the realms of glory	<input type="checkbox"/>

can be distributed and taken up at once is desirable.

Having received the survey forms, it is then time to analyze them. Three phases of analysis will yield much useful information.

The first phase consists of compiling information from the forms with the aid of a tally sheet. (See example two.)

a. Indicate on the Tally Sheet the total number of ones and twos for each hymn listed in Section C of the Congregational Survey.

b. Sort the survey forms into age groupings and indicate in Section A/C of the Tally Sheet the numbers of hymns receiving a one and/or a check mark in each age category.

c. Sort the responses again, this time into denominational backgrounds and indicate the totals on Section B of the Tally Sheet.

The Tally Sheet now provides a useful profile of information about your congregation.

In the second phase, those hymns which had little or no response should be eliminated from the list. This leaves a list of hymns which can be considered an existing repertory. If some hymns which received minimal response are ones you particularly wish your congregation to know, these should be kept in mind but treated as "new" hymns. A discussion of what to do with "new" hymns will be taken up later.

In the final phase, analyze the remaining hymns on your list according to liturgical use. This is not the type of analysis that would produce a topical index such as that in your hymnbook. This analysis considers the requirements of the worship order followed by your church, as discussed above. This exercise may reveal quite clearly a weakness in the existing repertory and indicate a

direction in which the repertory must move if it is to meet the demands of the worship order.

II. Establish and Bring Into Manageable Form The Congregation's Hymn Repertory

The process of coming to know the congregation brings us a second ingredient of an organized and manageable hymn program: establish and systematize a specific hymn repertory. In reality, a congregation HAS a repertory. It may be indefinite and nebulous, but one exists. The first process helps us discover what it is and what its weaknesses and strengths are. Now, the emphasis must shift from analysis to decision making.

First, however, it might be useful to reflect a moment upon the "why" of establishing a definite hymn repertory. One reason is simply to have a means of knowing what the people know: to help us be aware of where our people are. This has obvious pastoral implications: we cannot effectively lead those whom we do not understand. Another reason for an established hymn repertory is that aid it brings to the educational process. We can teach in areas in which we know there is a need, and strengthen areas which we know need help. Consequently, we can guide our congregation's thinking into new areas, giving breadth to the liturgy. Further, knowledge of the hymnic repertory now in use provides a recognizable boundary in which to work and clarifies for us certain directions in which we may choose to go, as well as providing means of checking our progress.

Having established a beginning list of hymns, we must decide upon the hymns to be included in the planned

TALLY SHEET

Total number of responses _____
(Please totals in each appropriate square)

SECTION B - Denominational backgrounds							
Baptist	<input type="checkbox"/>	Episcopal	<input type="checkbox"/>	Methodist	<input type="checkbox"/>		
Church of Christ	<input type="checkbox"/>	Lutheran	<input type="checkbox"/>	Presbyterian	<input type="checkbox"/>		
Disciples of Christ	<input type="checkbox"/>	Pentecostal	<input type="checkbox"/>	Other	<input type="checkbox"/>		

HYMN	SECTION A AND C		SECTION A/C					
	SECTION C	1 2	15-25	26-40	41-55	56-65	66+	
1. A mighty fortress is our God	<input type="checkbox"/>							
2. Ah, holy Jesus, how hast thou offended	<input type="checkbox"/>							
3. All creatures of our God and king	<input type="checkbox"/>							
4. All glory, laud and honor	<input type="checkbox"/>							
5. All hail the power of Jesus' name	<input type="checkbox"/>							
6. All things are thine; no gift have we	<input type="checkbox"/>							
7. Angels, from the realms of glory	<input type="checkbox"/>							

repertory. The following guidelines will be of help in this decision.

1. Initially, an upper limit of hymns should be determined. A rule-of-thumb is to plan for a hymn to have a minimum of three appearances per year. So, if the worship order calls for three hymns each week, and each is sung three times yearly, no more than 55 or 60 hymns should be included. If four hymns are sung each week, no more than 75 or 80 should be listed. This may seem to be unnecessarily limited, but in the next article, we shall see how this starting point will be altered significantly. Churches which regularly conduct Sunday evening or weekday services may of course begin with a much larger list.

2. At least one-half of these hymns should be considered to be "very familiar" as discovered in the survey. An additional 35% should be moderately familiar. If the survey did not yield hymns in sufficient quantities in these two categories, another

problem has been identified, and the new list should begin with a smaller total. The remainder may be unfamiliar to the congregation, and these can be chosen to begin strengthening weak areas of the repertory.

3. "Very familiar" hymns should be included from each of the age groups, as revealed in the survey analysis.

4. Few of the hymns from those indicated as being "meaningful" by several members of the congregation should be eliminated from the initial list.

With these things in mind, we should set down a list representing the repertory as it now exists, along with a few hymns that may be unfamiliar to the congregation. Such a list, though only an interim repertory, is fairly realistic as an evaluation of the congregation, and represents the first positive step toward the ultimate goal.

III. Set up and Operate Planning Procedures

The third ingredient in a well managed hymn program has been alluded to. This setting up and operating of planning procedures must be flexible or the hymn program will not be responsive to unanticipated pastoral concerns that emerge. Community, national, and international events have a way of creating for the church an interim agenda that must be creatively addressed through hymn choices. Any plan for managing a hymn program must build in the possibility of reflecting on these shifting themes. A hymn program that

continues to use hymns with obviously exclusive language, for example, is ignoring one of the major issues of the day.

By now, it should be apparent that hymn management is not an uncreative, bureaucratic or maintenance-oriented business. Rather, it couples concerns of pastoral reality with creative possibilities in a form that promises to meet specific needs of individual congregations and their leaders.

More specific plans for managing this identifiable, but changing roster of hymns will be the topic of subsequent articles.

An Interview With Brian Wren, Part II



Brian Wren is a minister of the United Reformed (formerly Congregational) Church in England and Wales. He lives at Oxford, where he is on the staff of Third World First. His hymn texts were published last year as a collection with music entitled *Mainly Hymns* (John Paul the Preacher's Press, Leeds, England).

(This is an interview between the editor of *The Hymn* and Dr. Brian Wren at Regents Park College, Oxford on July 25, 1980. The first part appeared in our January issue.)

The Hymn: Since you brought up sexism, you've recently written a letter to the Methodist periodical on this subject. Would you comment concerning your views on this?

Dr. Wren: The letter I wrote to the *Methodist Recorder* asked people to write me about their experiences, whether they felt included or excluded by the use of words like "man" or "men." There was also an inquiry about how they felt about the masculine images of God. I had a huge correspondence, a lot hostile, the majority in fact.

The Hymn: Are you ready to push for "Our Parent who art in heaven?" How do you feel on this particular point?

Dr. Wren: I don't think it's a question of changing one word for another. Let me backtrack a bit. This arose out of the fact that I was invited to serve on one of the many committees associated with the huge undertaking of a new Methodist hymnal. I am on the texts committee. It seemed important to raise the question of sexism in language. It's not a subject which has had much airing in Britain. One pre-

itable response to such airing is ridicule.

In my committee paper, a first exploration of themes, I tried to discuss two and a half issues. The first was the question of using "man" and "men." There's a fair bit of evidence that the English language has gone to the point that you can't use such words in a generic sense anymore without misunderstanding. It seems clear from research done in the States in the early 70s with high school and university students that they use these words with a definite masculine sense. So it seems important to reflect this in writing new hymns. No modern hymn writer ought to get away with using that type of language. There are perfectly good, well-sounding other ways of saying it. That was one point I was trying to argue.

ples, which was quite extraordinary. Indeed the first witnesses of the resurrection were women. This is something radically new which has yet to work its way through the church. Even in my own church which ordains women as ministers and is in theory committed to a full and equal partnership of men and women, if you look at who holds offices it is still a male dominated thing. Hymnody ought to be a part of that process of change.

Thus referring to masculine images of God, if one takes the deepest part of our biblical tradition where God creates male and female in God's own image jointly—it's always been part of our tradition that all we know about God is by analogical, metaphorical means—there's no reason why we shouldn't use feminine images of God as well as masculine.

And so I would like to see us . . . explore the love of God in terms of the love of a mother, a sister, a wife.

The other point in the paper was to raise a more fundamental question about our images of God. It's obvious to me that the Bible comes to us from a patriarchal, male-dominated tradition, to the point that the position of women in New Testament times was very subordinate. As I understand it in Jewish tradition, a woman was not accepted as a witness in court, for example. A woman did not count among the number making up a congregation. Thus, in a number of ways women were non-persons. It seems from reading of the way Jesus dealt with women that his approach was radically different and, in line with his treatment of people who were outcasts, he seems to have accepted women as full and equal people. There were women among his disci-

Both are pointing towards a truth. And so I would like to see us—and I don't mean in the rather secondary way that Roman Catholics do it, in the person of Mary—explore the love of God in terms of the love of a mother, a sister, a wife. There are all sorts of images we ought to explore more and we ought to look at our traditional hymns and weed out some that aren't really in line with this.

And the third issue, or second and one-half, which links to this is the use of militaristic imagery. I culled through the Methodist hymn book, which admittedly is 50 years old. It's really quite laughable. The people of God still flaunt medieval armor; and all sorts of metaphors which are part of the masculine side of our culture and are also questionable on other

grounds. They're rather quaint. They suggest a hierarchy in the people of God which is out of keeping, at least with Reformed church order. They suggest a glamorization of warfare even when the terms are used in a spiritual sense. I don't think they sound quite so glamorous if you put them in modern military imagery.

(Hymns with medieval armor) suggest a glamorization of warfare even when the terms are used in a spiritual sense. I don't think they sound quite so glamorous if you put them in modern military imagery.

The Hymn: Some of that comes from the sixth chapter of Ephesians.

Dr. Wren: Oh yes, it does have a base to it, but I think it's overdone. And also a problem with it, and a problem in Ephesians actually, is that it makes it too easy to divide the world into goodies and badies. I think Romans is more radical in that. The dominating streak in Paul's letter to the Romans is that *all* have sinned. You can't divide the world into righteous and unrighteous. And if we use that kind of imagery we must be very careful. I think Paul's emphasis in Ephesians is not so much on the armor but what it consists of. It's faith, hope. These are emphasized, and the fact that they're put in terms of armor is secondary. Maybe that's a prejudice. I'd have to look at the text. But I think the emphasis is on what the armor is for.

The Hymn: Perhaps he was simply speaking in terms of what the people were familiar with.

Dr. Wren: Oh yes, it's a good metaphor. But lots of 19th and early 20th century hymn writing glorified and developed it.

The Hymn: In your way of thinking how do you balance the emphasis on individual salvation with the application of the gospel to the problems of society? Do you seek to incorporate both in your hymns?

Dr. Wren: Yes. I don't think there ought to be an antithesis between

them. As an example, take the hymn "Lord God, your love has called us here." Now admittedly this is "we" the congregation, but also very much the individual singing it. It has in it a personal call, "not through some merit, right, or claim, but by your gracious love alone." That's justification by grace through faith. It has a wider element because it also talks about showing how in the eucharist Christ not only humbles us and calls us friends, but shows how grandly love intends to work for all creation. One cannot overestimate the importance of God in Christ calling to the individual person for a personal, free response and change of attitude and behavior. One of the ways in which we've departed from the Reformation faith is in the way we often change the attitude without changing the behavior very much. It becomes an inner, rather private thing. If one takes it seriously, it is a complete reorientation of the whole person. It is also difficult to overestimate faith in God who works in history and who has a purpose for justice and righteousness and truth in society, which is as important. If one stresses one at the expense of the other, if you stress the first, you have a religion

which is privatized and escapist.

As an example, I've been to South Africa several times. I've got family responsibilities there. One of the things that strikes me about white Christianity there is that there is a great emphasis on evangelism and the charismatic movement. To my mind, one can't write it off totally, but its grave weakness is that it sees conversion to Christ as a solution to South Africa's problems. You have the Nationalist solution (Afrikaner dominance), the progressive solution (a slightly more liberal white solution), and all sorts of others more radical, and the "solution" of Christ. To bring Christ down to the level of political choices is fundamentally escapist—it allows us to opt out of the real hard choices facing our society, instead of evaluating *all* of them in the light of our knowledge of God.

History is about the destiny of each individual, bishop, pawn, or king. One cannot overestimate the love of God in trying to bring to communion with God each individual person now and hereafter. But history is also about the outcome of the game of chess. On the chessboard of history the game is much more than the destiny of the individual pawn. It's about the whole position of the societies on the board. Both sorts of destiny are of fundamental importance. Certainly, without the second you'd have to rewrite the Old Testament.

Also, one can't enlist Jesus in the service of any one political option: the option of the Pharisees which was to compromise for the good of all, the option of the Saducees which was to work for the ruling class, the option of the Zealots which was to overthrow the system, the option of the Essenes which was to get out all together. Obviously Jesus doesn't fit

into any of those choices of his day, but it's quite clear that the cause of the kingdom of God involved new relationships between people which was bound to have an effect on the society in which they lived. So, it's inevitable, drawing this into modern terms, that we would be drawn into political battles. That's the way I hold the two together. Of course I know what it means to be called as an individual person. I was baptized as an adult. That to me is fundamentally important. It depends on what you mean by conversion—how far it goes.

The Hymn: In 1975 you made the move to what you're doing now. Would you tell us about it?

Dr. Wren: The job I was in folded up because the committee felt that it ought to go out of existence. It hadn't solved all the world's problems though it had done much ecumenically. I then was looking for a job. I didn't feel at that point like going back into an orthodox pastorate. I was asked to join a small organization which didn't seem to have much guarantee for future existence, called Third World First. I took a calculated risk and said yes.

Third World First is a group of ten people based in Oxford and having two regional offices in London and Leeds. We work in higher education, universities, colleges, mainly with students. Our aim is to publicize the problems of international polity, to identify with and support people living in poverty as they organize together to determine their own path of development, and to bring to light and stand against the interests of the rich and powerful who stand in their way. Now that's a rather radical stance. I joined Third World First because it seemed important in the

British context that such a voice should survive and grow. It's not a church-based organization, but we usually have two or three Christians in the team at any one time. We have a lot of support from chaplaincy-based interest groups.

I'll give an example of what we're doing this year to make it more concrete. We're doing a series of day schools on the theme of "Whose survival?" which will look at the funda-

... to explore the understanding of God as more than masculine images . . . I wrote a hymn called "Dear Sister God."

mental issues raised by the prestigious Brandt Commission report on the problems of world development. We wish to do this in a reasoned way so that people can understand and debate the issues. We're doing a program of humanitarian support for reconstruction in Nicaragua. We have a support program called the one per-cent campaign in which students give one per-cent of their income for world development. It supports direct aid to overseas as well as campaign work in Britain. We have a program which looks at the links between higher education and Third World issues. For example, the teaching of French. At the university level it's still very narrow. It's often a study of French literature in terms of mainland France, totally abstracted from the development of France as a nation. There's some superb literature from Francophone Africa which is ignored. Thus the way in which any college course is formulated raises some questions and excludes others. We feel that the content of higher education could be more international in its outlook.

The Hymn: What are some of your hymns that have been written during these most recent years?

Dr. Wren: Not so many in the last two years. I haven't had much time. I get stimulus for hymn writing very much through theological reading, and I've not had as much time for that as I would have liked. I wrote one in May to explore the understanding of God as more than masculine images. So I wrote a hymn called "Dear Sister God." I've written a wedding hymn for my brother and I wrote a hymn back at the new year,

... to explore the understanding of God as more than masculine images . . . I wrote a hymn called "Dear Sister God."

"This is the day of new beginnings," for my church in Oxford, an ecumenical church called Church of the Holy Family. We have a number of places called areas of ecumenical experiment where the normal, conventional denominational divides between non-Roman churches are abolished. We have a united congregation with an Anglican and non-Anglican minister (presently a Baptist). It's on a big housing estate just outside Oxford. Most recently I have written two hymns on the Trinity.

The Hymn: You have written approximately how many hymns till now?

Dr. Wren: About 40 of which 37 are in *Mostly Hymns*.

The Hymn: Of all these 40 hymns which one would you choose as your favorite?

Dr. Wren: Difficult, but I'll choose two or three. And they're not those possibly most popular or lasting. I think "Lord God, your love has called us here" is one of the most deeply theological. "Here hangs a man discarded" is one that I put a lot into

writing. It's not an easy hymn to sing, but I wanted to express what Christ can do for emptiness and desolation, which is really suffering in silence. There was a lot of me in writing that hymn. Not that this was my personal experience, really. It became clear to me that it was the personal experience of quite a few people. So those two are among my favorites.

The Hymn: What advice would you give to those who are interested in writing hymns?

Dr. Wren: There are technical things about writing and there are things of confidence in what you're writing about. The technical things are to keep practicing the sense of rhythm, the sound of language, whether it sounds good. Before reaching that point one should read poetry and perfect a sense of the sounds of words. A hymn ought to sound well and be easy to say. There are certain sound combinations that are difficult to say.

Make what you write as near to ordinary speech as possible and avoid words that are old-fashioned and archaic. Unfortunately it is easy to use such words, for in starting to write hymns you tend to write in a medium of a degraded Wesley-Watts without the imagination. So it's natural to slip into archaic expressions, to write easy things which sound okay but don't say anything. Those are technical things. I don't think a perfect rhyme matters as much as good rhythm and good sense. Sometimes I use full rhyme, sometimes half-rhyme, assonances, and all sorts of devices which are not complete rhyme. I think the most important thing to have is confidence that you can write something. Don't be intimidated. Ask rigorously,

"What am I trying to say? Am I saying something which I really believe? Is it connected with my own experiences or am I saying something which merely because it's what I feel I ought to say?"

One must have a good first line. It's the first line people read. And have a progression for running through. Think to yourself, "In this verse I want to say 'x'."

When you have the idea, keep being self-critical about your language. One of the simplest things is to ask whether one needs so many adjectives. To give an example, we had a hymn writing festival when I was at Hockley. We had about 18 entries. Most of them were not singable, but all of them had a good line in them which could be quoted. Some of them were singable, and we sang them. And two were really very good. One, written by a lady in her seventies, had the couplet, "God is all love. He came in Christ/The way and price of love to show." That second line has two nouns, "way" and "price." Anybody writing the easy way would have put in adjectives: "The glorious price," "the noble price," which don't add much and are easily replaceable. She stuck to strong nouns. She'd never written a hymn before and what she wrote is good theology.

The other thing is to be aware of the world one is living in, to write not propaganda about social issues, but from an awareness of being in the 20th century, to be honest as to where and who you are.

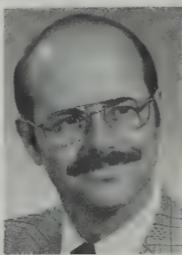
And this is the last point—who you are. Nobody writes anything, hymns and certainly not theology, in a neutral or universal context. You write as a man or woman, a white person or a black person, a North American or English person or South

American. You write from your particular class or cultural context which gives you an opportunity but also conditions what you write and limits

it. In the world church it's very important to try and break out of those limitations, to listen to what others are saying.

Hymns in Periodical Literature

David W. Music



David W. Music is a music faculty member of California Baptist College. He holds the D.M.A. in church music from Southwestern Baptist Theological Seminary, Fort Worth. His most recent article in *The Hymn*, "Early Hymnists of Tennessee," appeared in our October 1981 issue. Items for this column may be sent to Dr. Music at CBC Music Dept., Riverside, CA 92504.

R. Deane Postlethwaite, "Filling the Gaps in Your Hymnal." *The Christian Ministry*, November 1980, 26-28.

Despite the all-inclusive nature of most modern hymnals no single book can possibly contain hymns on all the subjects and themes needed in the life and worship of 20th-century churches. The author suggests that these gaps can be filled by the use of hymns written by the minister of the church. Five hymns by the author are included as samples of what can be done to help fill these hymnic gaps.

David Music, "Oliver Holden (1765-1844): The First Baptist Composer in America." *The Quarterly Review*, October 1980, 46-52.

Oliver Holden, whose hymn tune CORONATION is one of the few 18th-century American tunes still found in modern hymnals, was an important New England composer and Baptist churchman during the late 18th and early 19th centuries. This article sketches a biography of Holden with particular emphasis on his musical and religious associations with the Baptists of Massachusetts.

Carl N. Shull, "John Logan: His Life and Work as a Singing School Teacher on the Virginia and North Carolina Frontiers, 1792-1813." *Augusta Historical Bulletin*, Spring 1980, 22-49.

This well-researched article sketches the activities of a frontier singing master who was associated with Amzi and Lucius Chapin and Andrew Law. According to Dr. Shull, Logan was responsible for stimulating the first publication of southern folk-hymn tunes.

Jeff Todd Titon, "A Song From the Holy Spirit." *Ethnomusicology*, May 1980, 223-231.

This article presents and discusses a song composed "in the Spirit" by a "white, fundamentalist, Baptist, lay preacher." Portions of an interview with the author/composer are included, as are commentaries on both the interview and the song.

The *Journal of Church Music*, published by Fortress Press, frequently contains articles of interest to members of the Hymn Society. Some hymnic articles from recent issues include:

ee Hastings Bristol, Jr., "Six Centuries of Musical Table Graces," March 1979, 2-5.

Seven musical table graces from the collection *Six Centuries of Musical Table Graces* are here presented with commentary by the late Dr. Bristol. Publication of the complete collection has been postponed, thus increasing the value of this sampler.

Helene Weis, "Music in Stained Glass," October 1979, 8-10.

The Allegheny Cemetery Chapel in Pittsburgh, Pennsylvania contains a number of stained glass windows giving visual representations of musical subjects. The windows, made by the Willet Stained Glass Studios of Philadelphia, include several devoted to European and American hymns. A number of the windows dealing with sacred music are described in the article.

William E. Studwell, "Glory to the New-Born King!" December 1979, 2-

"Hark! the Herald Angels Sing" has long been a favorite hymn of the Christmas season. The author provides an in-depth historical study of the hymn and its tune and comments on the unusual manner in which they were brought together.

William Lock, "1780 Wesley Hymnal," October 1980, 2-4.

The year 1980 marked the 200th anniversary of John and Charles Wesley's *Collection of Hymns for the Use of the People called Methodists*, one of hymnody's most significant books. This article presents a historical appreciation of the hymnal and of Wesleyan hymnody in general.

William Lock, "The Olney Hymns," November 1980, 2-6.

This discussion of the famous 1779 hymnal includes the texts of several hymns from the book which are still in modern use. Of particular interest is Lock's comparison of two hymns by Newton and Cowper written for the same occasion.

John A. Schutz, "Hymn Enhancement Materials," November 1980, 15-17.

A list of free hymn accompaniments, introductions, and descants for use by the organist and/or church choir.

The entire Fall 1980 issue of *Reformed Liturgy and Music* is devoted to articles on the Psalms and their place in worship. The following articles from this issue deal with congregational psalmody.

Flynn V. Long, Jr., "The Psalter: Its Place in the Liturgy of the Reformed Church," 13-19.

A brief history of the use of psalms in worship is given with particular emphasis on the metrical psalms. The author notes that psalmody formed the core of Presbyterian congregational song until fairly recent times.

Erik Routley, "The Psalms in Today's Church," 20-26.

Dr. Routley discusses the role of the congregation in the performance of prose psalmody. It is his feeling that the congregation should not attempt the performance of plainchant or Anglican chant but can easily and effectively participate in singing antiphons and refrains to choral or solo chant.

Arlo D. Duba, "Liberating the Psalter," 27-37.

The author advises a return to "expressive" psalmody which does not depend upon plainsong, meter, or simple reading. The suggested performance of soloist and congregation emphasizes the freedom of the singer to interpret the basic melody in accordance with the spirit of the text. According to the author this technique is borrowed from Jewish cantorial music and black jazz.

Elizabeth Maddox Huntley, "Hymnody in the National Baptist Convention." *The American Organist*, November 1980, 20.

In 1972 the author conducted a poll among National Baptists asking them

what kind of music they would perform if Jesus were physically present in their congregation. Most express their preference for the singing of traditional hymns rather than "jazz-gospel" music. National Baptists are making an effort to clarify the "roots" of the music used in their churches. *The Baptist Standard Hymnal* of this denomination is being revised.

Jane Marshall, "Supplement to the Methodist Hymnal." *The American Organist*, December 1980, 20.

A brief description of the method of compilation and final form of the hymnal supplement authorized by the United Methodist Church for publication in 1981.

New for Organ

All Praise to You, Eternal God Donald Busarow
Organ accompaniments for 30 hymn tune canons.
5.00

Hymns for the Church Year Roger Petrich
Sixty-two accompaniment settings for keyboard
of hymns of the day. Easy. 5.00

Six Organ Preludes Chester Alwes
Selections: *Down Ampney—Gaudemus Pariter—
Lobe den Herren—Es Flog ein Taublein Weisse—
Herzlich tut mich Verlangen—Nun danket alle
Gott.* 3.00

Preludes on Ten Hymn Tunes David Schack
Selections: *Consolation—Divinum Mysterium—
Kings Lynn—Mit Freuden zart—Picardy—Sonne
der Gerechtigkeit—The King's Majesty—The Saint's
Delight—Vexilla regis—Vruechten.* 3.00

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New Hymns

Remember, Lord, the world you made

C.M.

1. Remember, Lord, the world you made,
for Adam's race to find
the life of heaven on earth displayed,
a home for humankind.
2. A home of peace: but war and strife
and hatred we confess;
where death is in the midst of life
and children fatherless.
3. A home of freedom: yet the flame
burns low for liberty;
and few will serve in Jesus' name
that all men may be free.
4. A home of plenty: clothed and fed
our sturdy children play;
while other children cry for bread
not half the world away.
5. Renew our love, O Lord, and touch
our hearts to feel and care
that we who seem to have so much
so little seem to share.
6. For those who have no prayers to say,
who in despair are dumb,
teach us to live as well as pray
"O Lord, your kingdom come."

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Timothy Dudley-Smith, August 1978

Jesus my breath, my life, my Lord

88 88 6

1. Jesus my breath, my life, my Lord,
take of my soul the inmost part;
let vision mind and will be stored
with Christ the Master of my heart,
my breath, my life, my Lord.
2. Jesus my Lord, my breath, my life,
my living bread for everyday,
in calm and comfort, storm and strife,
Christ be my truth, as Christ my way,
my Lord, my breath, my life.
3. Jesus my life, my Lord, my breath,
the pulse and beat of all my years,
constant alike in life and death
and when eternal day appears,
my life, my Lord, my breath.

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Timothy Dudley-Smith, August 1979

Father on high to whom we pray

88 88 88

1. Father on high to whom we pray
And lift our thankful hearts above,
For all your mercies day by day,
For gifts of hearth and home and love—
Protect them still beneath your care:
Lord in your mercy, hear our prayer.
2. O. Christ who came as man to earth
And chose in Egypt's land to be
A homeless child of alien birth,
An exile and a refugee—
For homeless people everywhere,
Lord in your mercy, hear our prayer.
3. Spirit divine, whose work is done
In souls renewed and lives restored,
Strive in our hearts to make us one,
One faith, one family, one Lord—
Till at the last one home we share:
Lord in your mercy, hear our prayer.

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Timothy Dudley-Smith, August 1977



Timothy Dudley-Smith



Robert Philip Hilf



Joe Pinson



Stephen H. Prussing

Timothy Dudley-Smith recently became Bishop of Thetford, one of the two suffragan bishops in the Anglican diocese of Norwich. He was born December 26, 1926 at Buxton, Derbyshire. Two of his hymns texts, "Chill of the nightfall" and "O Prince of peace," were published in our July 1980 issue.

These three hymns were selected for publication from the HSA search for New Texts on the Christian Life. Composers are encouraged to set these new texts to music. Permission to reprint these texts should be requested from The Rev. Timothy Dudley-Smith, Rectory Meadow, Brantham, Norwich NR 7DW, England.

Joe Pinson, born October 6, 1937 at Clarksville, Texas, is director of music at the Denton State School, Denton, Texas. He is a registered music therapist and a member of the National Association for Music Therapy. His article, "Writing Hymns for Mentally Retarded Persons," appeared in our April 1979 issue. He is editor of *New Songs for God's People*, a periodical offering new music for institutional use.

Robert Philip Hilf, born November 12, 1941 at Pittsburgh, Pennsylvania, is a registered financial services representative of Waddell & Reed, Inc., Pittsburgh. He also is director of music of Saint Justin Church (Roman Catholic), Mount Washington, Pittsburgh. He received his B.M. and M.M. degrees from Duquesne University (organ and composition) and holds the Choirmaster Certificate of the A.G.O. He is a certified instructor in piano and organ by the National Music Teachers Association and the Pennsylvania Music Teachers Association. His compositions and arrangements have been published by several firms.

Stephen H. Prussing, born December 17, 1923 at Glendale, California, is musical director of the New York Avenue Presbyterian Church, Washington, D.C., a post he has held for 30 years. He is also studio lecturer in voice at George Washington University, resident conductor of the Vienna (Virginia) Light Opera Company, and choral director for the National Lyric Opera Company, Washington, D.C. His musical studies have included choral conducting with Charles Hirt (Glendale College), church music and choral conducting with Howard S. Swan (Occidental School of Music). He received his Ph.D. in music theory from the Catholic University of America. He was director of the Music Department of Majorie Webster Junior College (1952-1970) and director of choral activities at George Washington University for 10 years. He is also a concert pianist and composer. His choral music has been published by a variety of firms.

These are three of the six new tunes for familiar hymns selected in a recent HSA search.

All Creatures of Our God and King

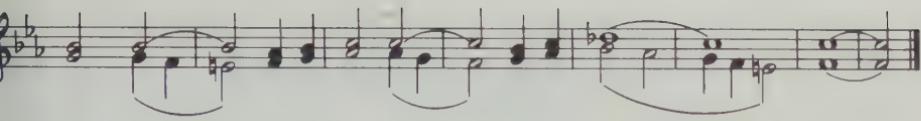
St. Francis of Assisi,
c. 1225; paraphrased,
William H. Draper, 1926

Tune: DENTC
888 888 and alleluia
Joe Pinson, 1981

Unison

All crea - tures of our God and King, Lift up your
voice and with us sing, Al - le - lu - ia! Al - le
lu - ia! Thou burn - ing sun with gold-en beam, Tho
sil - ver moon with soft - er gleam! O praise him, O

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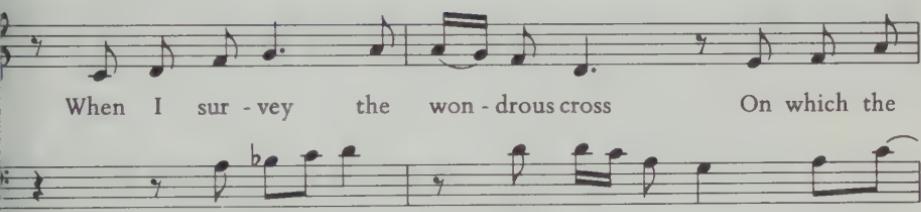
praise him. Al - le - lu - ia! Al - le - lu - ia!



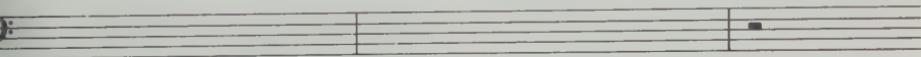
When I Survey the Wondrous Cross

Galatians 6:14
Isaac Watts, 1707

Tune: ST. JUSTIN, L. M.
Robert Hilt, 1980



Prince of Glo - ry died, My rich - est gain I count but loss,



And pour con - tempt on all my pride. A - men.



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For the Beauty of the Earth

Tune: NEW YORK AVENUE
77 77 77

Folliott S. Pierpoint, 1864

Stephen H. Prussing, 1981

For the beau - ty of the earth, For the
glo - ry of the skies, For the love which from our
birth O - ver and a - round us lies, Lord of all, to
you we raise This our hymn of grate - ful praise.

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Hymnic News

Ernest Edwin Ryden, Sr. 1886-1981

Ernest E. Ryden, Lutheran pastor, editor, hymn writer/translator, and hymnologist, died January 1 in Providence, Rhode Island. At his funeral on January 4, all hymns sung during the service were either written or translated by Dr. Ryden. A native of Kansas City, Missouri, his parents were Swedish emigrants who settled on the prairies of Kansas. He was a graduate of Augustana College and Seminary. Ryden served as pastor of Lutheran churches in New York and Minnesota, and then became editor of *The Lutheran Companion*, the official weekly periodical of the Augustana Lutheran Church. From 1939 to 1942 he was president of the American Lutheran Conference. He also served on the committee whose plan led to the unification of four Lutheran bodies to form the Lutheran Church in America.

Ryden wrote more than 40 original hymns and translations which have appeared in many hymnals, including "How blessed is this place, O Lord," found in both the *Lutheran Book of Worship* and *The Book of Hymns* of the United Methodist Church.

His *The Story of Our Hymns* (1930) brought to light a rich body of Scandinavian hymnody hitherto unexplored by English or American scholars. His more comprehensive *The Story of Christian Hymnody* appeared in 1959.

A detailed appreciation of E. E. Ryden's life and work especially as

related to hymnody will be published in our July issue.

Walther Lipphardt, 1906-1981

Philipp Harnoncourt

(Dr. Harnoncourt, a professor at the University in Graz, Austria, is Secretary of the IAH.)

In Frankfurt on the Main on January 16, 1981 Dr. Walther Lipphardt died at the age of 74. He was the most important Catholic hymnologist in German-speaking regions.

The son of a merchant, Walther Lipphardt was born October 14, 1906 in Wiescherhöfen in Westfalia, Germany, and was baptized Protestant. Even in high school, Lipphardt showed an unusual interest in historical developments in music and language, a distinct tendency toward independent scholarly work and an amazing persistence in following research through to its conclusion.

In Heidelberg and Freiburg he studied German and musicology, later also history, Latin, and philosophy. Among his teachers were Hans-Joachim Moser, Heinrich Besseler, Wilibald Gurlitt, and Friedrich Gennrich. His continued occupation with theology and church music led Lipphardt, while still a student, to request acceptance into the Catholic Church.

During his life he focused his attention on hymnological questions: What do Christians sing and why?—interdisciplinary questions involving music, philology, theology, and history. His Ph.D. dissertation in

musicology, "Altdedeutsche Marienklagen," touched on all of these fields.

Because of the National Socialist seizure of power in 1933 Lipphardt was denied a university career in Germany. From 1934 to 1969 he taught German, music, history, Latin, and philosophy at various German secondary schools; after 1946 he also taught Gregorian chant, hymnology, and music history at the Academy of Music in Frankfurt. The time which Lipphardt could spare from his diverse teaching activity and the years after his retirement, he dedicated with persistence and passionate interest to hymnological research and the renewal of hymnody.

The research of Walther Lipphardt extended principally over three areas:

1. The development of Gregorian chant north of the Alps.
2. The origins and early history of the German hymn in the Middle Ages, the Reformation, and the Counter Reformation.
3. The development of the Medieval liturgical drama, especially of the Easter plays.

For years Lipphardt visited the most important libraries of central Europe in order to gather manuscript and printed sources of hymns and document the use of hymns in the liturgy. In so doing he found important old hymnals which were either previously unknown or were considered lost (for example, Nicolaus Beuttner, Graz 1602). Because of his phenomenal memory and his carefully prepared card indexes, more hymnological material was at his command than any other Catholic hymnologist. We are indebted to the research and publications of Lipphardt for valuable discoveries concerning the origin and development and spread of German hymns from

their beginning to the present. In his most recent research he pioneered in his conclusions on the liturgical use of German hymns in the Middle Ages.

The number of Walther Lipphardt's publications is immense. In addition to large and important monographs and editions (*Der Karolingische Tonar von Metz*, 1965; *Frankfurter Gesangbuchdrucke*, 1969; *Lateinische Osterspeiele und Osterfeiern*, 6 vols., 1976-81) Lipphardt was co-editor of the recently begun extensive reference source edition *Das Deutsche Kirchenlied*, for which he collected the manuscript sources. He edited reprints of important hymnals (Michael Vehe, 1537; Johann Leisentrit, 1567; Nicolaus Beuttner, 1602), wrote more than 250 articles in periodicals, yearbooks, festscripts, anthologies, encyclopedias, etc.

But Walther Lipphardt was not only a researcher of hymns, he also led work groups and church music work weeks. He was a close friend of Romano Guardini, and furnished musical counsel for the liturgical renewal movement of the 20s and 30s. He collaborated on important new hymnals. His knowledge of hymnology was not only historical but was also practical. He participated in ecumenical and international work groups. He demanded consideration of texts and of melodies and continually asked for an examination of the meaning of singing in worship.

Because of the great significance of his broad understanding of hymnology for theology, Walther Lipphardt was awarded in 1973 the honorary doctorate of theology by the University at Graz.

(Translated by Margaret Eskew)

Lois Horton Young, 1911-1981

Lois Horton, born at Hamburg, New York, April 2, 1911, died February 13 at Baltimore, Maryland. A hymn writer, she was wife of Dr. Carl Young, a United Methodist minister, and daughter and granddaughter of Baptist ministers. She was educated at Hunter College and New York Theological Seminary. A prolific writer, she produced not only hymn texts but also curriculum materials, magazine articles, poetry, anthem texts, and about 35 books. At her memorial service, held at the Milford Hill United Methodist Church in Baltimore where her husband was pastor, several of her hymns were sung: "We thank you, God, for joys of life," "They come to me alert and singer," and "The seasons of Life" ("How beautiful the springtime is"). Her hymn "Christian men, arise and live" was published by the Hymn Society of America in its *Fifteen New Hymns* (1966).

4th Moravian Music Festival and Seminar

A unique feature of the 14th Moravian Music Festival, to be held in Waukesha, Wisconsin, June 17-21, will be the Seminar entitled: "Moravians in the Midwest: The Second Generation." The usual context of Moravian music studies is 18th or early 19th century scenes in Pennsylvania, North Carolina or Ohio. This seminar, however, will investigate the cultural growth of the Moravian church in the Midwest during the late 19th century. Featured seminar faculty includes Professor Carl Chalk, Concordia Teachers College,

River Forest, Illinois, who will present Moravian hymnody in the context of 19th century Protestant church song. Musicologist Dr. Richard Claypool, Bethlehem, Pennsylvania, staff member of the Moravian Music Foundation, will discuss original musical documents of the Wisconsin Moravians, including a tunebook compiled by Pastor Iverson who founded the Ephraim Moravian Church in 1853. A Singstunde (hymn sing) will feature hymns from standard Moravian repertory and from the revival tradition as used by that second generation of Moravians.

Elements of the Festival, which will be held on the campus of Carroll College, will include the Festival Chorus, Festival Band, Seminar, Young People's Program, a Singstunde, recitals and worship. David Crosby, conductor from Madison, Wisconsin, will lead the Festival Chorus accompanied by the Wisconsin Chamber Orchestra. Jeffrey Reynolds, bass trombonist with the Los Angeles Philharmonic Orchestra, will direct the band and conduct workshops on trombone and church brass ensembles.

All Festival participants will have an opportunity each day of this five-day national event to join in singing music from this rich tradition. Further information may be obtained from 14th Moravian Music Festival, P. O. Box 90, Watertown, WI 53094.

New Hymnal for Saints Church

The Reorganized Church of Jesus Christ of Latter Day Saints announces the publication of a new hymnal. To be released October 1, *Hymns of the Saints* will replace *The Hymnal* (1956) currently in use by the church in the

USA, Canada, Australia, New Zealand and Great Britain. The new hymnal will contain approximately 500 hymns and will be published in regular and looseleaf bindings.

Hymns of the Saints will be introduced at WORSHIP '81, a four-day worship and hymnody institute to be held at the church's headquarters in Independence, Missouri, September 30 - October 3. The institute will be open to the public. For additional information on the hymnal or the institute write Peter Judd, P.O. Box 1059, Independence, MO 64051.

Tulane Founds National Gospel Music Archives

Tulane University, which for two decades has sponsored jazz archives, recently established archives to house materials related to gospel music, including music scores, manuscripts, transcribed interviews, photographs, and assorted memorabilia. The archives were formally opened during the first New Orleans Gospel Music Conference at Tulane, January 30-31. The guest of honor at the conference was 82-year-old Thomas A. Dorsey of Chicago, composer of "Precious Lord, take my hand" and one of the pioneers of black gospel. Information concerning the new gospel music archives can be secured from Curt Jerde, Curator, William Ransom Hogan Jazz Archives, Tulane University, New Orleans, LA 70118.

Minnesota Church Sponsors Hymn Contest

The University Baptist Church of Minneapolis is sponsoring an Original Hymn Composition Contest in celebration of the installation of their new 30-rank tracker pipe organ built by Lynn Dobson. Four winning

hymns will be selected for a \$100 cash prize each. One of the specifications is that "texts must be non-sexist." Texts are to be judged on maturity and theological concepts. Texts and musical idioms submitted may be traditional or contemporary. The competition will close September 1, 1981. For further information and a registration form, write Original Hymn Composition Contest, University Baptist Church, 1219 University Ave. S.E., Minneapolis, MI 55414.

New Hymns and Tunes for Children Sought

The HSA and Choristers Guild are jointly sponsoring a competition to find new original hymn texts and tunes for use with children, ages 8-12. The deadline for submissions is August 1, 1981. A leaflet giving further information, including guidelines for entries, is available from either the Hymn Society of America, Wittenberg University, Springfield, OH 45501 or Choristers Guild, P.O. Box 38188, Dallas, TX 75238.

Brief News Notes

A limited number of Isaac Watts' *Hymns and Spiritual Songs*, Selma Bishop's authoritative study of Watts' historic collection of his own hymns, is available for \$5.00 from Kenneth W. Jones, Director of University Libraries, Hardin-Simmons University, Abilene, TX 79601.

Joseph Funk's shape-note collection, *New Harmonia Sacra* (first edition published in 1832 in the Shenandoah Valley under the title *Genuine Church Music*), is available in a new edition printed on two staves with the melody transferred from the tenor to the soprano. It is available from Legacy Books Publishers, Dayton, VA 22821.

Reviews

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The Music of the English Parish Church by Nicholas Temperley. 1979. Vol. 1, 447p. Vol. 2, 213p. Cambridge University Press, 32 East 57th St., New York, NY 10022. \$65 (Vol. 1) and \$32.50 (Vol. 2).

In *The Music of the English Parish Church* Nicholas Temperley has produced a work of profound scholarship that is also accessible to all manner of readers. For all of its length and chronological range, it is written with clarity and grace. Its scholarly apparatus, while rigorous and responsible by any standard—the bibliography of primary sources alone represents a near-heroic achievement of defining a whole field of study, and the index is both extremely detailed and extremely helpful—remains far enough in the background that it should not interfere with a general reader's pleasure. And for the musician, Vol. II, devoted to complete compositions drawn

from some half a millennium, offers a repertory of formerly inaccessible music, serving both as an illustrative companion to the text and an inviting preserve for the browser at the piano stool or organ bench. The work will be of special interest to students of early American music, for it gives the first full-fledged historical account of the British musical tradition upon which our earliest sacred music-making was modeled.

Looking beyond the musical life of "great cathedrals, abbeys and royal chapels," which together form "rather less than one percent of the total number of Anglican places of worship" (p. 1), Temperley concentrates on local parish churches, "where the great majority of Anglicans have performed their daily, weekly or yearly devotions" (p. 2). There he finds ample evidence of musical practices that flourished from the time of the Reformation to 1965—the period during which "the

law required the celebration in parish churches of the services set forth in the Book of Common Prayer" (p. xviii). It is remarkable that a written musical tradition spanning some four centuries and involving so large a proportion of the English nation should have attracted so little scholarly attention before Temperley's arrival on the scene. But it is a measure of the author's good manners that, instead of berating earlier scholars for neglecting the field, he excuses them, admitting that he was well into his own scholarly career before he ever realized that such a tradition existed in his own country, and noting simply that "most books on music . . . are about great works of art" (p. xvii).

"In the English parish church," Temperley writes, "there has never been full agreement as to whether the primary goal is for the people to sing as well as they can, or for the music to be as good as possible" (p. 4). Here the author defines a conflict that has animated much of the church's musical history, and he uses that conflict to help animate his narrative. Instead of focusing on "the music itself"—that is, instead of considering the written musical scores sung in English parish churches as the primary evidence, with all other evidence grouped around it—he seeks to keep the singing parishioner on or near center-stage throughout his chronicle. Thus, the subject of his book is sacred music in performance; at every point he seeks to place the music-making he describes in the context of the worship service. Temperley does not judge the parish tradition by the degree to which it reflects the values and musical qualities of the cathedral tradition. In fact, the idea that a standard of musical quality might somehow exist separately from musical

function is foreign to his perspectives. Assuming that the music of the English parish church served the needs and satisfied the tastes of the people who worshipped to it, the book also assumes that people have a right to their own musical preferences. And that applies both to the plain people who followed their unlearned tastes and resisted reform, and to those who tried to "improve" the quality of sacred music and sacred singing. Although the weight of Temperley's sympathies lies with the view that the congregation simply be encouraged "to sing as well as they can," he never scoffs at the efforts of those who sought to make the artistic quality of the church's music "as good as possible." The even-handedness with which the author treats both sides makes his book a triumph of humane understanding.

For all of his gentlemanliness, however, Temperley is not one to cover up his disagreements with other scholars and commentators. One especially effective and original section of his book deals with the Victorian hymn-tune (see especially pp. 296-310). Noting that such tunes have been "almost universally condemned by music critics"—accused of "insincerity," "debasement," "effeminacy," "cheaply sugary harmony," "unctuous optimism," and of course "sentimentality"—the author springs to their defense. He interprets their style as part of a larger process: the 19th-century tendency of the Anglican service to evolve more and more toward "an artistic form of expression." He finds the Victorian hymn-tune a "lasting success" because through the skill of its composers, the congregation, heretofore "an untrained, intractable, element in the performance," was "made to appear artistic by adroit management."

f the music it was asked to sing." (p. 04). Concluding that critics who have attempted to attack Victorian hymn tunes in . . . technical terms . . . have been revealingly unconvincing" (p. 303), he offers a technical perspective that, especially in the context of his full-length account, impressively supports his conclusion.

The book is chronologically organized, and its chapters are divided into smaller topics with their own subheadings. The text is further punctuated with tables, summarizing and showing at a glance the author's findings on particular topics. (For example, Table 7, p. 149, crystallizes documents on a single page "Evidence of instruments in church from parish church records up to 1785.") Wide margins help to make the book inviting to the eye, and a section of 38 plates, most of which are discussed in the text, adds to its richness. Though it is questionable whether many readers will be able to afford its purchase price (nearly \$100 for the two volumes), a high standard of physical production provides a fitting match for the author's achievement.

The Music of the English Parish Church received the American Musicological Society's Otto Kinkeldey award for scholarly excellence in 1980.

Richard Crawford
School of Music
University of Michigan
Ann Arbor

A Handbook for the Lectionary by Horace T. Allen. 1980. 254p. Philadelphia: Geneva Press, 925 Chestnut St., Philadelphia, PA 19107. \$7.95.

The most conspicuous change in Protestant worship in this country in the last seven years has been the

wholesale move to reading and preaching from the lectionary. This is a change unprecedented in its sweep across the central Protestant traditions: Methodist, Presbyterian, United Church of Christ, Disciples of Christ as well as the right wing traditions: Episcopal, Lutheran, and Roman Catholic. Though widely noticed as a shift in preaching, it has as many implications and benefits for musicians and visual artists as for the person in the pulpit.

All too often, choral music in American Protestant churches has been neither good nor bad but just simply irrelevant. The service proceeded on one track, then was shunted off to a siding whilst the singers did their anthem, then got back on the main line. I remember preaching in a large midwestern university chapel during the season of Easter after the choir sang the Good Friday reproaches. Minister and musician have often been like ships passing in the dark.

The new lectionary does more to give us the possibility of a fully-integrated service than any tool we have. Now hymns, anthems, lessons, prayers, and sermon can be integrated rather than competing with each other for attention to disparate themes. And no more useful volume for this integration has appeared than Horace Allen's *Handbook for the Lectionary*. It should become the basic book for church musicians of every denomination even though written specifically for Presbyterians. United Methodists will want to supplement it with *Seasons of the Gospel* (Abingdon) which is keyed to hymns in the United Methodist *Book of Hymns* and which contains visual suggestions not found in the *Handbook*.

What makes the *Handbook* so valuable? It begins with an excellent

theological, biblical, and historical survey of the development of the Christian year and lectionaries. One might wish for more information on Epiphany and hope for the day when the Presbyterian calendar will be richer on such Christological celebrations as Baptism of the Lord, Transfiguration, Christ the King, and All Saints' Day.

Then follows the major portion of the book, an entire page for each Sunday in each of the three-year cycles plus major feast days. For each day, a collect for the day, the ecumenical lectionary (including the COCU-Methodist psalter), hymns from the three Presbyterian hymnals, and anthems for the day are included. Thus there is a careful attempt to integrate fully all these proper parts of the service. The collects derive from those in the present *Worship-book*, the *Lutheran Book of Worship*, and an excellent series by Dr. Allen. A brief description of each of the readings is included. Most useful for church musicians will be the anthems for the day, chosen from a wide range of musical literature and rated as: easy, medium, and difficult (like ski trails).

One might wish for more guidance on the Lent/Easter cycle for which *From Ashes to Fire* (Abingdon) will serve as a good supplement. But here indeed is God's plenty, an amazing amount of material brought together in one place to help in the selection of hymns and anthems for every Sunday and feast day. We are all indebted to Professor Allen and his co-workers for producing such an important volume for the re-formation of Protestant worship.

James F. White
Perkins School of Theology
Southern Methodist University
Dallas, Texas

Christian Music in Contemporary Witness by Donald Paul Ellsworth
1979. 229p. Baker Book House, Grand Rapids, MI 49501. \$7.95

Donald Ellsworth, chairman of the music department at the Baptist Bible College and School of Theology in Clarks Summit, Pennsylvania, originally prepared this work as his D.M.A. dissertation at the University of Southern California in 1977, when it is entitled "Music in the Church for Purposes of Evangelism: Historical Antecedents and Contemporary Practices."

After an introductory chapter, Ellsworth devotes five chapters to a historical survey in which he attempts to demonstrate that the use of "secular" music by the church is not only a recent phenomenon but has many historical precedents. Medieval genre such as the *lauda spirituali*, the *Leisen* and the carol are introduced, the use of popular tunes by Luther and the Wesleys is discussed, and the musical features of the gospel song are explored—to refer to just some of the instances of "secular" origins or influences which Ellsworth treats. Other writers on church music are quoted, including Friedrich Blume, Erik Routley, Albert Bailey and Louis Benson. The historical survey ends *circa* 1960, and occupies almost 100 pages in the book.

In the remaining four chapters, Ellsworth examines the current use of popular music idioms in the church and attempts to treat objectively the pros and cons of these contemporary "witness" styles. A careful reader will be led to think about some important issues in church music today. Is evangelistic music acceptable regardless of its artistic quality (or lack of it)? Is it ethical to use such music merely as

oait" to reach the non-Christian? How can the commercialized and entertainment features of much "sacred pop" contribute to spiritual and musical maturity? What balance of musical styles should a minister of music strive for in the various ministries of the church? Reading these chapters should stimulate further thought, in spite of the author's dry academic tone, and the quotations from Donald Hustad and Harold Best are certainly provocative.

One of the purposes of this book was "to determine whether the use of popularized church music was significantly successful in church outreach" (p.14). The author does demonstrate that such music often appears during revival periods in the history of the church, but fails to show how such music contributed to that "significant success." And successful by which standards? Theologians and sociologists will point out that even "astronomical" numbers of conversions (p.143) are inadequate means to measure the success of the church.

The greatest weakness of this book is Ellsworth's inability to break through the "sacred-secular syndrome." On the one hand, the author admits the futility of rigid distinctions between "sacred" and "secular" musical styles, but on the other, he adheres to these terms and their connotations throughout the book. His perspective is no larger than a musical world in which these two categories are the only operative ones. Had Ellsworth expanded his categories with more functional terms (such as court music, dance music, operatic music, entertainment music, church music, civic music—any of which may function in a sacred or secular context) and enlarged on his ideas of "good" and "bad" in church music (pp.192-194), his treatment of this

matter would have vastly improved the entire book.

This philosophical critique must not be interpreted to mean that this book has little value. Indeed, the contrary is true! Ellsworth effectively combines aspects of music history, church history, and hymnology in his discussion of "witness" music. All church leaders and lay-persons could benefit from reading this volume, and Baker Book House is to be commended for publishing it.

The Appendix includes a select list of pop-style church musicals and masses, and a partial list of "folk" hymnals. The Bibliography is extensive, as may be expected in a published dissertation, and lists 33 other dissertations and themes (erroneously listing Quinn's work twice, once as a D.C.M. dissertation and later as a Ph.D.). The Index includes both names and topics and is a useful addition to this academic work.

Bert Polman
Chairman, Music Department
Ontario Bible College
Willowdale, Ontario
Canada

Worship & Hymnology: Twelve Ready-to-Use Hymn Services by Gary Shiplett. 1980. 110p. Arthur Meriwether Publications, Downers Grove, IL 60515. \$5.95.

United Methodists will find these 12 hymn services ready to use but others will need to adapt them for their use. Thematically, the services cover a sufficiently broad range to find a use in any parish setting: "Hymns of the Church Year," "The Gospel Hymn Tradition," "Hymns by Charles Wesley," "Contributions of Americans to Our Hymn Tradition," "Lenten Hymns," "Christmas

Carols," "Contributions of Women to Our Hymn Tradition," "Major Periods of Church Music," "My Favorite Hymns," "Favorite Hymns of the Congregation."

Each of the services is presented, first, in bulletin format, followed by the "fleshing out" of that order with a commentary on the various hymns used.

As a kind of "prelude" to this review, the first of the 12 services, "Hymns of the Church Year," was presented in a Presbyterian setting. The only tinkering done was the omission of the suggested anthem and the substitution of a different Pentecost hymn. This small change from the prepared material was a kind of witness to the ecumenicity and universality of much of our hymnody, for all of the other hymns in that service appear in *The Worship-book*. The service, which was well received, could be adapted to most congregations. The author found this service to fit very well into the usual one hour of allotted time for corporate worship.

Three (of 12) services dealing with the carols of Christmas seem more than necessary. At least one service dealing with carols other than those of Christmas might have been a welcome addition.

The 12 services should especially recommend themselves to pastors or church musicians who may not have ventured trying this sort of thing and who may, perhaps, lack readily available hymnological resources from which to build their own services. In his forward to this work, David Hugh Jones writes, "Let us hope that more and more ministers and musicians will be able to convince their flocks that hymn singing need not be dull and lifeless, but can be truly exciting." Shiplett, in his

preface, states his hope that this offering "might whet the appetites among our pastors for such worship services and thus encourage the preparation of such hymn services on other themes." To such hopes, one can add but a fervent "Amen!" This book is good place to make a start, and a good place to have one's appetite whetted. The 12 services set forth cover a sufficiently broad spectrum, which, in keeping with the author's avowed hope, should encourage the users to try their own hand.

C. W. Locke, Pastor

First United Presbyterian Church
South Charleston, Ohio

Cry Hosanna. ed. by Bettie Pulkingham and Mimi Farra. 1983. 142 songs and Hymns. Hope Publishing Company, Carol Stream, IL 60187. \$4.95 (1-15 copies), \$3.95 (11 copies or more). (Spiral bound. Stereo cassette or stereo L.P. record \$7.98 (All selections from the book))

Editors Betty Pulkingham and Mimi Farra have produced a solid collection of "peoples music" in this new sequel to *Sound of Living Water* and *Fresh Sounds* (Eerdmans, 1974-1976). Experience gained from these earlier collaborations is clearly evident in *Cry Hosana*. The preface states that all entries were chosen for their proven usefulness in worship, teaching and celebration. Therein lies the success and practicality of all three volumes especially with the current economic condition. The bulk of Christianity worships in small churches with moderate financial resources and simply cannot afford to buy experimental material.

The layout and readability of *Cry Hosana* are excellent. Placement of the alphabetical index of titles and first

nes at the end of the book is welcome relief for those who play or lead spontaneous worship. A discography lists 63 of these songs on recordings released by the Fisherfolk and the Redeemer Choir. Excellent lists of hymns for various uses are provided. A metrical index, together with a list each of authors, composers, and tune names would be helpful in any future edition. Much of this collection will be new to most, although many will recognize composers Shirley Lewis Brown, John B. Foley, S.J., Calvin Hampton, the Rev. Carey Landry, Audrey Meir and Merla Watson as well as such songs as "Fill My Cup," "Great is thy faithfulness," "How Great Thou art," and "Hallelujah . . . Our God reigns." Traditional hymns are supplied with authentic counter-melody descants, including "Jesus shall reign," "Praise my soul the King of heaven," "O Love how deep," etc.

Creative effort to help all join in singing has produced such dialogue songs as "Jesus, you're a wonder" and "There's new life in Jesus." Verses may be improvised, encouraging interaction among participants. Twelve rounds and eight two-part songs including the hymn in Ephesians 5:14, "Awake, O sleeper" should encourage part-singing. Songs with international appeal include "Resucito" (Spain), "Alabare" (Mexico), "People of God"—"Pueblo de Dios" (Argentina), "Gloria" (Iona), and "Hiney mah tov" (Israel). New words and sounds include "Children at your feet, Lord," "Won't you come," "Your love is changing the world," "The Servant Song," and "Come, Lord Jesus." Children will delight in singing the "Seed Song."

Many churches involved in renewal are increasing non-verbal communication both in worship and

evangelism. Some songs including hand motions or described dances include "Peter, James and John," "God is Our Father," and "A Joyful Song." Adults may intensify their devotion in the Lord's Prayer through expressive movement.

Choirs will find challenging anthem material in "There's a river of praise," "Gift of Finest Wheat," "Sing to our Father" (sing it unaccompanied like a madrigal) and "Kyrie Eleison."

Guitar chords and percussion motifs are noted where appropriate, and additional instrumental suggestions are included.

This book is the best of the series to date.

George Mims
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Episcopal
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Choirbook for Saints and Singers
compiled by Carlton R. Young. 1980.
Agape, Carol Stream, IL 60187. 1-14
copies \$4.95, 15 or more copies \$3.95
(spiral bound)

This is a collection of 92 anthems, responses, and hymns representing a wide variety of musical and textual styles. The musical styles span over five centuries from the Genevan Psalter (1551) through the contemporary collaborators of Avery and Marsh with a smattering of the blues, jazz, rock, Malcolm Williamson, and a Gelineau Psalm thrown in for good measure. The texts represent a variety of periods from a seventh century Latin hymn translated by John Mason Neale through some of the present-day hymn writers such as Fred Kaan.

The wide diversity within our con-

temporary congregations is an obvious reality, and that fact demands an eclectic approach to musical choices for corporate worship. *Choirbook for Saints and Singers* was obviously compiled to fill this unique need in our time.

For the most part, all the selections are quite easy and within very modest ranges for all voice parts. There is an abundance of unison material which would be useful for either soloists, children's, youth, or adult choirs. In the last few years, choir directors have discovered the value of two-part anthems for youth and adult choirs. This voicing is particularly attractive to small choirs that must prepare an anthem each week for a worship service. This collection has several practical anthems in this category.

Choirbook for Saints and Singers reflects the growing interest in ordering worship according to the liturgical year and the musical requirements that are a natural result of this interest. In addition to the many Christmas and Easter selections, there is appropriate anthem material for Advent, Lent, Pentecost, and All Saints as well as one for Baptism. Significant is the preponderance of musical material for Communion—a total of eight selections. One anthem (*Dona nobis pacem*) has the sole "distinction" in the topical index of being a "multipurpose anthem."

Thirty-eight of the selections have the guitar chords included. Other instrumental parts included in the collection are handbells, bass, and flute.

The responses include those appropriate to prayer and to the closing of the service. All worship services should not end with the "stained-glass" sound of the choir slowly "rendering" a Twentyfold Amen. Certainly an alternative to

that is Donald Saliers "Go in Joy." It is a four-part canon based on the text in Isaiah 55:12, "For you shall go out in joy" It includes handclapping with optional dancers and rhythm instruments and would add great joy to the end of a festive service.

Few churches and church musicians are untouched by the high inflation rate that eats deeper each year into our music ministry budgets. While the initial cost per copy of *Choirbook for Saints and Singers* is relatively sizable, it is a bargain, having something for every choir, regardless of age, ability, or level of musical and liturgical sophistication.

Hal Hopson

Westminster Presbyterian Church
Nashville, Tennessee

A Heritage of Hymns: 110 Songs for Worship by Willard F. Jabusch. 1980. World Library Publications, Inc., 5040 N. Ravenwood, Chicago, IL 60640. \$2.25 or \$1.25 in quantities of 50 or more copies. (soft bound)

The name of Jabusch is well known to Catholics, and to many beyond the boundaries of that church. He is a leading composer and compiler of liturgical songs that have appeared in many collections, including three others of his own. The distinction of this collection is in its international flavor, since all the tunes comes from European countries excluding the British Isles. Few are more closely assigned than "Polish Melody" or "Hungarian melody," so it would need deeper scholarship than mine to determine whether they are sacred or secular in origin, and whether they are "folk" or "professional" music. I notice one familiar tune by Bortnianski, which could be called Ukrainian, and another from the Grenoble Antiphoner, which is unequivocally

French and professional and sacred. But most of them have a folksy informality, and many of them are engaging and attractive. All the texts that go with them are by Jabusch.

"A good melody never has to wait for a passport or a valid visa"—those are the opening words of the Preface. But: but there are immigration formalities none the less, for all these melodies, in the edition I was sent, are set in two parts with guitar symbols, and the implied harmonies all use the vocabulary, rigidly western, rigidly late-20th century ecclesiastic. Can it be believed that this is how the melodies were intended to be sung? If so, then they aren't "folk": if not, then they ought to be more modestly edited, and perhaps so edited as to be interpreted in a more varied style than that prescribed by the universal, monotonous and brutal

guitar. But if I saw a full music edition I might find that the impression created by this one-stave version mostly in thirds and sixths has misled me.

The texts are simple and sensible and usually biblical, and provide a valuable leavening of scriptural realism in the normal hymnic diet of a church. There is certainly an enormous literature of this kind for modern Catholics to choose from, and the contribution of Jabusch is significant because of its earthy authenticity. But at worship I should need this to be balanced by other things that made greater demand on the imagination. This sort of music keeps you alive, but does it help you to grow?

Erik Routley
Westminster Choir College
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